

TWENTY-EIGHT PAGES.



THE NEW YORK

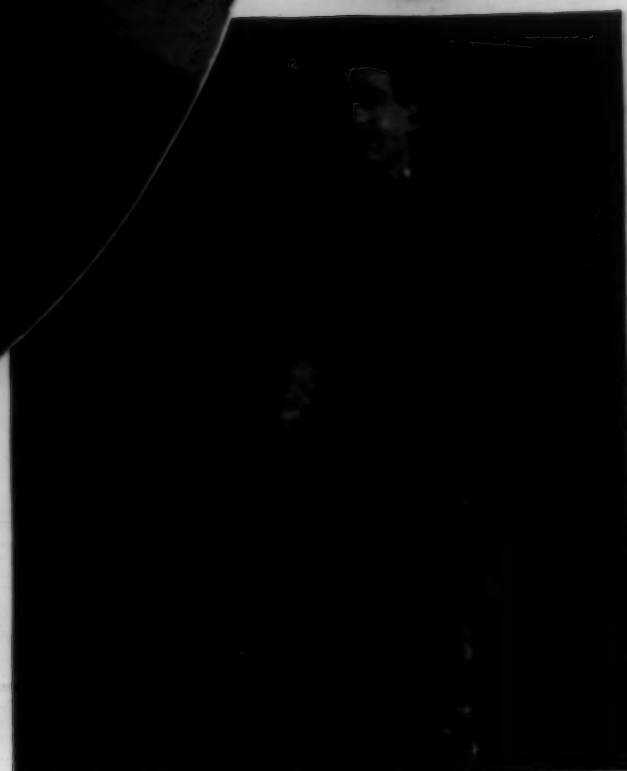


DRAMATIC MIRROR

VOL. LIV, No. 1,402.

NEW YORK: SATURDAY, NOVEMBER 4, 1905.

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Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This bill is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 15 days and unused for will be returned in the post-office. Circulars, postal cards and advertisements included.

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Oct. 19: Florence Leslie, Clara Paulst, Lorraine
 Oct. 21: Miss M. B. Moulton, Sidney McCurdy, F
 Oct. 23: Woodruff, Jas. R. Walte, Harry R. Watson,
 Yale, Francis, Frank Young.
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Notice—Wanted, five artists for production sketches at a New Theatre, on Sunday, viz.: a character actor and a light comedian (male), a youth, low comedian and emotional actress. Address—J. J. Manning, 185 Chestnut St., Albany.

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THEATRICAL ROSTER, 1905-6

DRAMATIC.

A SLAVE OF THE MILL.—Gordon and Bennett proprietors; Harry Gordon, manager; A. H. Wisniewski, advance agent. Opening date, Chicago, Ill., Aug. 20.

BIG HEARTED JIM.—Kilmit and Gaudin, proprietors; Frank Gaudin, manager; Mose Wolf, advance agent; J. Neil McLeod, stage-manager. Opening date, Chicago, Ill., Aug. 20.

BERNARD HARRY.—J. J. Coleman, manager; Phillip Robson, business-manager; Peter Rice, advance agent. Opening date, New York, N. Y., Oct. 21.

EMERSON MARY.—Samuel Lewis, proprietor and manager; P. W. Fletcher, business-manager. Opening date, New York, N. Y., Oct. 21.

GENTLEMAN BY DAY, BURGLAR BY NIGHT.—Lillian Kilduff, manager; Harry Hamilton, Thomas Jefferson Hardy, Joe H. Lee, George Goodwin, Roy Kramer, Louis Raymond, Beatrice Harrington, Lillian Montrose, Ethel Jordan, Lottie Glenmore Barrett, Gladys Montrose. Opening date, Oct. 7, Chicago, Ill., Aug. 20.

JACKETT, JAMES K. AND MARY MANER.—H. B. Warner, personal representative; E. L. Duane, general stage-manager. Opening date, New York, N. Y., Oct. 21.

HER FATAL SIN.—MacAvoy and Ponda, proprietors; A. J. MacAvoy, manager; Harry Nye, business-manager; E. L. Duane, advance agent. Opening date, New York, N. Y., Oct. 21.

IN NEW YORK TOWN.—Hurtig and Seamon, proprietors; Cliff Gordon, Charles Howard, Charles Nevins, Teddy Rogers, George Howard, Charles D. F. Crockett, L. E. Seba, Charles Wilson, Vinnie Houshaw, Georgia Franchini, Lillian Shaw, Ida Emerson, Gladys Whitehouse, May Ward, Clara Austin. Opening date, Troy, N. Y., Oct. 5.

MACDOWELL, MELBOURNE.—Charles F. Elliott, manager; Homer B. Day, business-manager; George Barry, stage-manager; Melbourne McDowell, Charlotte Deane, Charles D. Herman, Willard Blackmore, Trus & James, Hal De Forrest, L. Rufus Hill, Frank Riddell, Frank Bosch, Joseph H. Harris, Brook Davis, Edgar Le Roy, Lowell Carter, Louise Carter, Gertrude Dwyer, Leah La Force, Daisy Carroll, Lillian Rhodes, Maud Relyea, Ethel Love, Dorothy Deming. Opening date, St. Louis, Sept. 3.

NOT LIKE OTHER GIRLS.—Charles Bouton, Albert Robinson, William J. Lennie, Natalie Perry, Helen T. Clarke, Laura Bucklew, Martha Adams, Alice Keenan.

RALPH MARGARET.—Robert Lee Allen, manager; M. E. Madison, advance representative; Henry A. Guthrie, treasurer; William Wendell, stage-manager; William Mangan, stage-carpet; Emmett Horner, property man; Margaret Ralph, Alice Aitken, Evelyn Watson, Mrs. Forrest, Charles E. Wildish, Harry Forrest, Allen E. Mathes, Boyd Martin, James Strong.

RIP VAN WINKLE.—Walter S. Howard, stage-manager; Thomas Jefferson, Frank C. Bangs, Earl Western, Russell Bassett, Carl Kettler, D. Jones, Viola Flannagh, Leon Flannagh, Ethel Fuller, Dudley McCann, Robert Brown, Malcolm Duncan, Lauretta Francis, Meta Greene.

THE CLAY BAKER.—Harry Bubb, manager; Harry Bubb, business-manager; Charles Bernecker, property man; James McCauley, carpenter; William V. Mong, Charles E. Emery, Fred Hoadley, T. Welles Evans, E. S. Stanley, George Woods, Ruben Fox, Louise Kelley, Mary Kneer, Fanny Stanley, Marie De Beas.

THE HOLY CITY (Eastern).—Gordon and Bennett, proprietors; C. W. Roberts, manager; O. R. Heusel, advance agent; Clarence Bennett, J. Harrison Taylor, Raymond Gilbert, Frederick Sleske, Richard Chapman, Harry Arnold, Harry Stearns, E. H. H. Roy Barker, Pasqualina De Voe, Maude Selden, Alma C. Merrill, Beale Loran, Harriett Wilson, Cecile Hilla. Opening date, Van Buren, Ind., Aug. 7.

THE SQUAW MAN.—Liebler and C. Caspary, proprietors; George C. Tyler, general manager; Joseph Plunkett, manager; Hugh Ford, stage director; Albert Cowles, stage-manager; Wells E. Knibbe, assistant stage-manager; Ben Beerwald, electrician; H. P. Finkle, stage carpenter; Julius Swartz, property man; John Shinn, assistant property man; William Faverham, Herbert Sleath, Selene Johnson, Selma Fetter Royle, Katherine Fisher, Frederick Forrest, C. A. Carlton, Hugo Toland, Cecil Ward, William Brille, Brigham Boyce, Ella Duncan, George Fawcett, Emmett Shuckford, Bertram Starbuck, Mitchell Lewis, Theodore Roberts, Mabel Morrison, Evelyn Wright, W. S. Hart, Frederick Watson, Mortimer Martin, Wells Edward Knibbe, W. H. Sandler, Chester White, Joseph Judge, Lillian Wright, Boyd Southern, William Frederick.

THE VILLAGE PARSON.—W. E. Nankville, proprietor; John McKickers, manager; Edwin A. Marvia, business-manager; Sam C. Miller, stage-manager; William H. Elliott, Sam C. Miller, Herbert De Boer, H. M. Smith, Walter Russell, Ed. Gruppel, Frank Erbe, Philip Lanning, Jero Felton, Daniel Holding, Ed. Bordin, Baby Olivia, Marie Harcourt, Camille Moor.

THE VOLUNTEER ORGANIST.—Walter W. Newcomer, proprietor; M. M. Bloom, business-manager; Joseph E. Kerton, advance agent; August Meyer, musical director; Allan Pearce, stage-manager; Harry Welsman, carpenter; Floyd Hunt, properties; R. H. Ballard, electrician; John T. Doyle, Cyril Raymond, John E. Gorman, Charles Hasty, John Bryant, Willie Harry T. Nelson, Newman, Carrie Thomas, Isabel Clinton, Frances Clinton, Ethel May.

TO DIE AT DAWN.—Eugene Spofford, manager; Lou Hildebrand, advance representative; Lawrence C. Cogan, Howard Stillman, Harry E. Cogan, J. C. Cogan, D. C. Cogan, Dora Mitchell, Josephine Bushnell, Blanche Haselton.

TRACY, THE OUTLAW KING.—Ritter and Fanshawe, proprietors and managers; Ralph Horton, musical director; Harry Bellows, Charles T. Watson, Melvin Ashton, Oswald Dickinson, William Cheerson, Norton Walling, Sam Turner, Pete Bronson, Andy Higgins, Florence Watson, Marie Wilson, Zillah Walling, Ella Montague. Opening date, Clifton Forge, Va., Sept. 24.

MUSICAL COMEDY.

A FOUR LEAF CLOVER.—Aubrey Mitten-thal, proprietor; J. Walter Collier, manager; Richard Obee, advance representative; Claude Brooks, stage-manager; L. E. Jefferson, assistant stage-manager; Ida M. Howard, wardrobe mistress; Edward Kavanagh, stage mechanic; Charles Fortier, electrician; John Bowley, master of properties; George C. Bonifacio, Jr., Claude Brooks, Brandon Hurst, Walter Perkins, Anita Edwards, Richard Durand, Maude Granger, Viola Carstedt, Grace Whitworth, Emma Lockyer, Grace Nacsmith, Viola Cecil, Martha George, Gladys Lockwood, Frances E. Sears, Madeline Foster, Teddy Carber, Kathryn Howard, Lillian Newton, Belle Trinchard, Evelyn Johnson, Pauline Cooper, Sophie Scott, James Brennan, Edna Asa. Opening date, Hartford, Conn., Oct. 3.

BABES IN THE WOOD.—John C. Fisher, manager; Will J. Duffy, acting manager; George H. Murray, business-manager; Alexander McDonald, agent; Arthur Weid, musical director; R. H. Burnside, stage director; J. Paul Callan, stage-manager; Mr. Bishop, assistant stage-manager; Ed T. Spears, stage carpenter; Frank Golden, assistant stage carpenter; W. H. Moran, Lyman; W. J. Lippincott, property master; George Logan, assistant property master; Frank Hogan, electrician; Charles Sheppard, armorer; Belle Caughley, wardrobe mistress; Mary Kelly, assistant wardrobe mistress; May Spears, assistant wardrobe mistress; Carl Nilsson, ballet master; Mrs. Carl Nilsson, ballet mistress; Fred Walton, Julie Adams, Tim Cronin, John L. Kearney, James Marco, H. C. Marco, Will Archie, Adele Cox, Wilfred Gordon, Katherine Hayes, Stella Beardsley, Maud K. Williams, Carrie Behr, Maud Miller, Florence Trevillon, Mabel Wilbur, Vera Cameron, Marion Williams, Maudie Von Kesse, Alfred Latell, Ed Craven, Agnes Mahr, Helen Carson, Florence Honey, Stella Melles, Lillie Monroe, Eva Merrill, Ella West, Jane Archer, Harriet Jenkins, Elsie Shaw, Ethel Wolmabel Sheppard, George Sheppard, Lillie Wolmabel Sheppard, May Stone, Linda Grant, Beale Barry, Mary Simpson, Mildred Ward, Lillian Madison, Beatrice De Ruchia, Grace Townsend, M. D.

St. Clair, Beatrice Phelps, Margaret Black, Ethel Houghton, Lillian Harris, Louise Anderson, Sydney Hamilton, Genevieve Rogers, Sadie Woodson, Violet Zell, Agnes Odell, Mildred Barnard, Dorothy Nicola, Lou Whelan, Beatrice Allen, Sadie Green, Lola Seville, Kate Benington, Alice Weirland, Norma Dean, Ethel Pascoe, Katherine Dwyer, Hans Moran, George Carter, Octavia Hagan, Mabel Hagan, Etta Barak, Lillian Lippman, Florence Lippman, Beale Trull, Jessie Lueary, Alice Goringe, Anna Bayak, Irene Hoffman, Irene Ward, Anna Dever, Margaret McCune, Katie Mulligan, Ethel Houghton, Lillian Wallace, Ruth Hardy, Genevieve Rogers, Carrie Goringe, Bertha Smith, Edna Ward, Louise Trull, Lillian Ward, Gertrude McCaskell, Sadie Goodchild, Goldie Parker, Millie Fry, Ray McCune, Jennie Radia, Melba Nilsson, Boyd Marshall, David Rogers, Valentine Roman, C. G. Marsden, Nathan Hamilton, F. R. Waters, George Shannon, Emil De Varney, Pat Carroll, Robert Landoway, J. R. Kern, Harry Bradcome, Rudolph Fink, Lindsay Stead, W. H. Adams, Francis Simpson, Harry Fletcher, Herbert Baleson, James Gilmore, Joseph Ward, Nathan Smith, Louis Crala, William McCosker, William Kline, Samuel Longberg, William Dever, Herman Radia, Harry Nilsson. Opening date, Philadelphia, Pa., Sept. 18.

THE SLEEPING BEAUTY AND THE BEAST.—W. E. Nankville, proprietor; Fred Price, manager; J. W. Gillingwater, business-manager; Thomas Phillips, stage-manager; J. Harrington, musical director; Thomas Carrick, electrician; Earl Overbeck, property man; Charles Saunders, Harry Bile; Ralph Edwards, Mabel Hagan, David De Wolf, Isabelle Underwood, Rose Sartella, Edith Arnold, Isabelle Miller, Bertha Slesky, Alice O'Brien, Laura Anderson, Lillie Schoppig, Mary Hall, Daisy Gary, Elizabeth Shipley, Rose Van Bergen, Laura Stranget, Louise Adams, Lillian Graves, Edna Gilmore, Louise Martena, Kitty Loxley, Neal Mitchell, Madeline Evans, Elizabeth Davis, Grace Darling, Lydia Valentine, Queenie Darling, Ida Francis, Clara Thomas, Rose Thomas, Florence Lester, Louise Montagna, Hans Moran, Sadie Woodson, Freda Stein, Mae Grace, Minnie Fuller, Thelma McMahon, Mamie Barber, Sadie Whiting, Alvina Remete, Mabel Saunders, Beatrice Dano, June Knox, Mabel Allen, Hattie Perry, Marjorie Ray, Lillian De Groen, Edna Meisner, Ruth Gurely, Ruth Wagners, Charles Baron, Charles R. Morton, John Mockridge, Harry Adams, E. B. McDonald, William Edmund, James Spillane, David McCauley, Archie Patterson, Frank Williams, William King, Lillian Burdell, Robert Fairchild, stage manager; Mrs. Shapira, wardrobe mistress; W. Scamell, E. Simmons, electrician; Frank Melville, property man; George L. Bickel, Harry Watson, Jr., Ed Lee Wrothe, Harry Bond, Frank Thorndyke, Robert Athon, Tom O'Brien, Clay Price, John Henry, Frank Tapscott, James Lichter, Frank Barnard, Frank McCune, Ethel Lewis, Annette Kane, Belle Geisler, Helen Singer, Charlotte Fried, Mary Macdonough, May Cornell. Opening date, American Theatre, New York City, Sept. 4.

TOM, DICK AND HARRY.—A. H. Woods and U. N. Drew, proprietors; Hugh A. Grady, manager; Sam Desmarre, business-manager; Maurice Goldsmith, advance agent; Melville Brown, musical director; E. Lee Wrothe, stage director; Ben Bernard, assistant stage director; Mrs. Shapira, wardrobe mistress; W. Scamell, E. Simmons, electrician; Frank Melville, property man; George L. Bickel, Harry Watson, Jr., Ed Lee Wrothe, Harry Bond, Frank Thorndyke, Robert Athon, Tom O'Brien, Clay Price, John Henry, Frank Tapscott, James Lichter, Frank Barnard, Frank McCune, Ethel Lewis, Annette Kane, Belle Geisler, Helen Singer, Charlotte Fried, Mary Macdonough, May Cornell. Opening date, American Theatre, New York City, Sept. 4.

WONDERLAND.—Julian Mitchell, proprietor and manager; Joseph H. Dillon, representative; L. P. Phelps, stage director; George Young, assistant stage-manager; Albert Vanderwerter, master carpenter; Richard Borden, property master; William F. Courleigh, electrician; Selma Johnson, wardrobe mistress; Chip, Eva Davenport, Almes Angeles, Lotta Faust, Beale Wynn, Charles Barry, George McKay, J. C. Marlowe, Doris Mitchell, Sue Kelleher, Hilda Salvers, James Harris, William Cohen, William H. Simmons, Emily, Fredrick, Hilton, Alice Ella, Lucille Eagen, Phoebe Loubet, Adele Gordon, Minnie Woodbury, Marie Franklin, Kathryn Howard, Georgia Barron, Louise Burpee, Sadie Emerson, Madge Burpee, Frederick May, Lillian Lillian, Ethel Donaldson, Beale Spear, Ada Gordon, Lillian Raymond, Eleanor Mansfield, Jean Cameron, Maurie Madison, May Hickey, Pauline Whitew, Lella Smith, Gertrude Barthold, Jean Ward, Hilda, Clifton, Aileen, Adolida Ackland, Flora Madison, Mabel Mordant.

COMEDY.

A BREEZY TIME.—Fits and Webster, proprietors and managers; E. L. Clemens, William H. Sears, H. Ferdinand Bartlett, Harry Wolf, William C. Herman, Walter Nichols, J. C. Foxcraft, Spencer R. Cox, Evelyn Dale, Helen Delworth, Florence Du Brel, Pearl Robinson.

A COOL RELATION.—Davis and Eugene, proprietors; R. F. Meyers, manager; Cliff Wodetaki, business-manager; F. W. Warren, properties; T. C. McDonough, stage director; James London, musical director; Edwin Wallace, Lee J. Kellam, Frederick East, Edward Wallace, Katherine Horan, Helene Accot, Maud Alice Lee, Roseabel Travia, Master Boland, Little Roberts.

A ROCKY ROAD TO DUBLIN.—J. H. Haylin and G. H. Nicolai, proprietors and managers; John P. Rogers, business manager; Frank C. Cola, advance agent; Selwyn, Seidenberg, Arthur Horan, Helene Accot, Lavarine, John D. Griffin, George Hassell, Will H. Long, Patrick Touhey, Mina Shirley, Isla Maynard, Jessie Lessor, Emily Green, Virginia Murray.

AN ARISTOCRATIC TRAMP (A Comedy).—Kilmit and Britton, proprietors; J. Newt. Bronson, business-manager; Harry A. Murray, manager; Harry F. Cummings, stage manager; Elmer B. Chapman, musical director; Will T. Morton, stage carpenter; R. Right, properties; Sarah Treadwell, Helen McCabe, Carl T. Bickoff, Jack Fleming, Albert W. Taylor, Carl T. Jackson.

JUST OUT OF COLLEGE.—Charles Frohman, proprietor and manager; Tully Marshall stage-manager; Joseph Wheeler Jr., Eugene Jepson, Charles Jackson, George H. Tadd, George Irving, Fred, Louis George, Altry, Howard Hull, M. B. Pollock, Tully Marshall, Albert W. Meyer, Jack Devereau, Paul Pumpphrey, Katherine Gilman, Mabel Amber, George Mendum, Louise Symeth, Blanche Stoddard, Mrs. F. E. Elmer, Elmer Foster, Frances M. Comstock, Mabel Sinclair, Lillian Seville, Louise McNamara, Myrtle Stancill, Margery Taylor, Nellie Robinson, Burnett Radcliffe, Maude Dickerson and Marguerite Lewis. Opening date, New Haven, Sept. 25.

THE MAN ON THE BOX.—Walter N. Lawrence, proprietor and manager; Henry E. Ditzel, Sydney Booth, Lee Baker, John Westley, James A. Bliss, Fred W. Peters, Duane Wagar, Chester Becroft, C. N. Schaefer, Charles E. Hovson, Marie Nordstrom, Constance Adams, Lily Carthew, Carlotta Nilsson.

REPERTOIRE.

BRENNAN STOCK.—H. R. Brennan, proprietor and manager; George S. Horneford, business-manager; Norman Gray, stage-manager; R. D. Dearborn, musical director; Minnie De Lange, Madeline Rivers, Lottie Ladd, F. N. Charlton, Arthur Snow, F. J. Martell, Arthur Gordon. Opening date, Pascag, R. I., Sept. 25.

COSGROVE STOCK.—John F. Cosgrove, proprietor and manager; Horace G. Sadler, business representative; R. F. Cosgrove, treasurer; Charles E. Landis, stage director; Charles Fuller, carpenter; liam Dean, master of properties; James Dowling, electrician; Sumner Nichols, Herbert Q. Emery, Robert S. Nodine, George H. Rexford, B. Ralph Browne, Marcon Brothers, Edna Richardson, Red Delany, Adelaide Nye, Marion, Josephine Emery, Mary Diehl, May Ramsay, Evelyn Ramsey, Dym and Dym, Tom Ramsay.

HERALD SQUARE STOCK (Northern).—Ritter and Fanshawe, proprietors and managers; Will Dalton, advance agent; Harry Bright stage manager; Frank Clifton, musical director; Wallace Elliott, master of transportation; Arthur L. Fanshawe, James Harding, Walter McDougal, George H. Ritter, Raymond Lindsay, Luena Ashmore, Charles Bolton, June Brock. Opening date, Cherryfield, Me., Sept.

HERALD SQUARE STOCK (Southern).—Ritter and Fanshawe, proprietors and managers; Henry Abbott, business-manager; Flora Burton, musical director; Paul Browning, James McLaughlin, Horace Keane, Arthur Standridge, Will Whitely, Hal Clifton, Keane, Arthur Standridge, Will Whitely, Hal Clifton, Edith. Opening date, Springfield, Ky., Sept. 17.

KARROLL DOT.—J. C. Welsh, manager; Chas. Gilder, advance representative; Harry Vickery, M. S. Goldsine, E. E. Perry, Ed. Barton, Jack Warner, Delany, Adelaide Nye, Marion, Josephine Emery, Mary Diehl, May Ramsay, Evelyn Ramsey, Dym and Dym, Tom Ramsay.

KENNEDY PLAYERS.—T. H. Delevan, stage manager; J. K. Corbet, electrician; George Hayes, property master; Mrs. Emma Machan, musical director; John J. Kennedy, R. C. Stout, Joseph N. Machan, Andrew MacKnight, Ned Kennedy, Joseph Hasen, Winnifred Greenwood, Dot Kennedy, Bonnie Machan.

KELLER STOCK.—A. M. Keller, proprietor and manager; Russell H. Smith, business-manager; William Morse, advance agent; A. M. Keller, treasurer; Harry Lee, stage manager; Cat E. Francis, Clyde Hyer, director. Ralph Bollina, Cat E. Francis, Clyde Hyer.

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Principal tenor, His Highness, the Bey, 1905-6.

Edwin L. Patterson, Francis J. McCarthy, Judd White, Bonita Lealey, Germaine Lynn, Emma Hart, Mab Sweeney, Alma Viva Keller. Opening date, Trinidad, Col., July 8.

MAHIE FLEMING.—Mamie Fleming and W. H. Gracy, proprietors; W. H. Gracy, manager; J. J. Fleming, business-manager; George Roberts, advance agent; Susmont Claxton, stage-manager; Dell Tarr, musical director. Mamie Fleming, Lydia Irvin, Emma Ballard, Agnes Archer, Katharine Jameson, Edna Grace, Marie C. Simmons, Jack MacDonald, Walter S. Percival, Max Millican, Frank Fielder, Al Lorraine, James Crockett, Arthur Simmons, Nick Larkin. Opening date, Long Branch, N. J., Sept. 4.

HOPPER, DE WOLF.—Sam S. and Lee Shebert, proprietors; H. A. Grippa, stage-manager; Herman Perist, musical director. De Wolf Hopper, William Wolf, William Danforth, Joseph Phillips, John Danneville, Frank Casey, Carl Hayden, Ada Deane, Estelle Westworth, Bertha Shalek, Marguerite Clark.

IRMA COMIC OPERA.—James P. Wheahan, proprietor; Otto L. Jeacock, business-manager; William Heywood and Warren Moore, advance agents; Frederick Moss, musical director; Frank Geiger, electrician; Emma Abbott, De Bold, N. L. Baker, A. C. Moss, Helen Edgar, Clara Banagan, Florence Williams, Sofia Voria, W. R. Martin, Stella Shanley, Nana McClain, Ines Du Viers, Cal Martelle, Ida Sterling, Mabel Edgar, Marguerite Diaz, J. W. Moore.

GLICK STOCK COMPANIES.
GLICK STOCK.—Harry Glick, proprietor and manager; Harry T. Smith business-manager; George Salisbury, stage-manager; Ben Morris, musical director; Le Krasser, carpenter and electrician. J. J. Sheridan, William Morris, Charles Oates, Harry Perkins, William McCall, Joe Echevede, Lella Glick, Lella Salisbury, Lottie Glenmore, James Edwards. Permanently located at Elysian Theatre, New Orleans, La.

THE WATERMELON TRUST.—M. H. Welsh, proprietor; H. H. Whittier, business-manager; A. F. Cohen, advance agent; H. B. Ball, treasurer; W. L. Le Van stage-manager; Lumbard, Davis, musical director. Walter Lewis, Montrose Douglas, Matt Four, Joe Newton, Ben Carter, Gordy and Gordy, Four Anderson, William Robinson, Minnie Newton, Mabel Lewis, Clara Morris, Sadie Le Van, J. W. Tooney, Alabama Quartette, Santiago Mandolina Club. Opening date, Chambersburg, Pa., Oct. 7.

HOWE'S MOVING PICTURES.—Lyman H. Howe, proprietor; D. J. Tinker, manager; Charles F. Fox, musical director; C. C. Stoenburg, electrician. R. C. Mayo.

Born.
PITNEY.—A daughter to Mr. and Mrs. Frederick W. Pitney (Louise Gunning, at New York city, on Oct. 20).

Barried.
BATTALIE-ROGER-MICLO.—Louis Charles Battaille and Madame Roger-Miclos, at Paris, France, on Sept. 25.
BURTON-LAVIN.—Edward O. Burton and Mary Howe-Lavin, at Boston, Mass., on Oct. 24.
COLEMAN-SHAW.—Hamilton Coleman and Lena Shaw, at Indianapolis, on Oct. 18.
HAZZARD-CHAMBERLAIN.—Ernest Hazzard and Dorothy Hall, at Chebogue, Mich., on Oct. 18.
KNIGHT-MEYERS.—At Chicago, Ill., on Oct. 14, William C. Knight, of Knight Brothers and Sawtelle, and Clara G. Meyers.
POWERS-GONGER.—Harry A. Powers and Minnie Gonger, at Buffalo, N. Y., on Oct. 5.
PRATHER-STARELEY.—J. H. Prather and Lottie Stareley, at Dallas, Tex., on Oct. 9.
SAYERS-SPENCER.—Charles R. Sayers and Lucy Spencer, at New York city, on Oct. 25.
SLINEY-O'NEIL.—Charles P. Sliney and Helen O'Neil, at Cincinnati, on Oct. 23.
SOUNA-ADAMS.—John Philip Soua, Jr., and Elisen Adams, at New York city, on Oct. 23.
STRAUS-LIEBIG.—At Quincy, Ill., Oct. 23, Samuel C. Straus and Ana Mae Liebig.
WALZEM-MAY.—At San Antonio, Tex., Erwin Walzem, of San Antonio, and Debona Fay, May, of The Liberty Bell company.
WARREN-CONLAN.—George Ernest Warren and Mabelle Conlan, at Biddford, Me., on Oct. 11.
WAY-WADSWORTH.—Karl L. Way and Ada Wadsworth, at Decatur, Ill., on Oct. 17.

Died.
BAKER.—Lewis Baker, at New York city, on Oct. 28, of heart disease.
BINGHAM.—Mrs. Marie Bingham, at New York city, on Oct. 28, of heart disease.
BOYD.—Charles W. Boyd, at Quincy, Ill., on Oct. 17, of gastritis.
BURGESS.—At Toronto, Canada, Oct. 20, Collis (Cool) Burgess, aged 64 years.
CONNORS.—At New York city, on Oct. 22, Ellen Connors, wife of "Chuck" Connors, aged 31 years.
CULLEN.—Benjamin Cullen, at Pittsburgh, Pa., on Oct. 28.
HARRIS.—Hamilton Harris, at Rahway, N. J., on Oct. 15, of heart failure.
HOGAN.—Harry P. Hogan, at Jersey City, N. J., on Oct. 28, of locomotor ataxia, aged 48 years.
HOPKINS.—Mrs. L. Hopkins, at Chicago, on Oct. 1, aged 71 years.
LE MOYNE.—Mrs. Sarah Green Le Moynes, at Onset Bay, Mass., on Oct. 20, aged 73 years.
LE ROY.—Mrs. Marie Le Roy, at Buffalo, N. Y., on Oct. 22, aged 49 years.
MONTE.—Hernandes Monte, at Cincinnati, O., on Oct. 19.
MURPHY.—Mrs. May B. Murphy, at Jackson, Tenn., on Oct. 28.
RUTLEDGE.—John T. Rutledge, at Chicago, of cancer.
RAKES.—Frederick Rakes, at New York city, on Oct. 19, of typhoid fever, aged 36 years.
PARTA.—Francesco Parta, at Milan, Italy.
PATTERSON.—Charles F. Patterson, at Central Islip, L. I., on Oct. 15, aged 68 years.
SILVER.—James Stocking Silver, at Washington, D. C., on Oct. 6, aged 67 years.
SMOOTE.—L. B. Smoot, at Harrisonburg, Va., on Oct. 2, of heart disease.
STERLING.—Ida Sterling (Ida Beale), at Joplin, Mo., on Oct. 28, of heart failure.
VAN ORTEND.—James Van Ortend, at New York city, on Oct. 15, aged 33 years.
WIENER.—Dr. Morris Wiener, at Baltimore, Md., on Oct. 12, aged 94 years.
WALKER.—Montley Walker, at Helena, Ark., on Oct. 12, aged 45 years.
WILDER.—Mrs. Mary A. Wilder, at New York city, on Oct. 5, of heart failure, aged 78 years.

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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

A BREEZY TIME (John R. Andrews, mgr.): Tupelo, Miss., Oct. 31, Okolona Nov. 1, Aberdeen 2, Livingston, Ala., 4.

Oct. 30, 31, Ashbury Park, Nov. 1, Elizabeth 3, 4, Allentown, Pa., 4, Kansas 7, Lancaster 4, York 4, DOUGLE RANFORD (Stewart Books, mgr.): Appleton, Wis., Oct. 31, Wisconsin, Minn., Nov. 1, Manchester 2, Fairhaven 1, Oronotown 4.
DORR, E. W. (E. W. T. & Co., Wallingford, Conn.): New Britain 7, Erie, Pa., 4, Youngstown 9, 10, Ashland 10, DORA THORNE (A. Harry Mayo, mgr.): New Haven, Conn., Oct. 26, 27, 28, Wallingford, Conn., 2, Watery 3, New Britain 4, Winsted 4, Palmer, Mass., 7, Ware 8, Turners Falls 9, Bellows Falls, Vt., 10, Brattleboro 11.
DORA THORNE (C. Rowland and Clifford, mgrs.): Boston, Oct. 31, Burlington, Nov. 1, Des Moines 2, McComb 2, Mt. Vernon 4, Janger 8, Owensboro, Ky., 4, Henderson 7, Morganfield 8, Marion 9, Fulton 10, Cairo, Ill., 11.
DORA THORNE (D. L. R. Pond, mgr.): Washington, D. C., Oct. 26, 27, 28, Washington, Nov. 1, Hockfield 2, Rockville, Ill., 3, Brazil, Ind., 4, Jacksonville, Ill., 5, Marshall 4, Oakland 7, Farmer City 8, Leroy 9, El Paso 10, Streator 11.
DORA THORNE (E. W. T. & Co., Wallingford, Conn.): Portland, Ore., Oct. 26, 27, 28, 29, Albany 3, Eugene 3, Roseburg 3, Medford 10, Clifton, Cal., 11.
DORA THORNE (B. D. G. Hartman, mgr.): Curwensville, Pa., Oct. 31, Newburgh Nov. 1, New Rochelle 2, Rockville, Pa., 3, Detroit 4, Kansas 4, Lawrence 4, Hastings 7, Harpersburg 8, Windsor 9, Blairsville 10.
DORR, LAWRENCE: Philadelphia, Pa., Oct. 26, Nov. 4, Boston, Mass., 6-25.
DORR, T. J. (E. W. T. & Co., Wallingford, Conn.): Marysville, Wis., Oct. 31, Wausau Nov. 1, Merrill 2, Escanaba, Mich., 3, Gladstone 8, Manistique 10, Marquette 3, Ishpeming 3, Hanceco 10, Calumet 11.
DREW, JOHN: New York city No. 4, New Rochelle 4, New Haven, Conn., 7, Meriden 8, Bridgeport 9, Springfield, Mass., 10, Waterbury, Conn., 11.
EASY DAWSON (Henry W. Savage, mgr.): Brooklyn, N. Y., Oct. 30, 31, New York city, Nov. 1, EKEN HOLDEN (H. W. Scammon, mgr.): Warren, O., Oct. 31, Youngstown Nov. 1, Akron 2, Bellefontaine 3, Springfield 4.
DEMON, ROBERT (H. R. Harris, mgr.): Detroit, Mich., Oct. 31, Detroit 2, Cooch 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666,

GRANDS & PORTLAND, O., & Frost, Y. 11.
GOLD AND HILL: Cincinnati, O., Oct. 20-Nov. 4.
LACKNEY, WILTON (Wm. A. Brady, mgr.): Denver, Col., Oct. 20-Nov. 4. Omaha, Neb., 5-7. St. Joe, LaRaine, ROBERT: New York City, Sept. 25-July 11.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Baltimore, Md., Nov. 6-10.
LOVE, H. J. (Oct. 20-Nov. 4.) A. H. Woods, mgr.: New York, N. Y., Oct. 30-Nov. 4.
LYMAN TWINS (Lyman Bros., mgrs.): Marshall, Mo., Oct. 31, Bensenville, Ill., 1. Macon, 2. Kirkville, 3. Trenton, 4. Aitchison, Kan., 5. Horton, 6. 7. Waukegan, 8. Clay Center, 9. Adona 10. Paola 11.
MACK, ANDREW (Rich and Harris, mgrs.): San Francisco, Cal., Oct. 22-Nov. 4. Santa Barbara & Santa Ana, 5. San Jose & Los Angeles 6-11.
McCAFFREY, FLETCHER (Thos. H. Henry, mgr.): St. Louis, Mo., Oct. 20-Nov. 4. Kansas City 5-10.
McKINLEY, MABEL: Altoona, Pa., Nov. 2, Trenton, N. J., & Jersey City 6-11.
MALLORY, CLIFFORD (Mark N. Y. Nov. 9-11).
MALONEY'S WEDDING DAY (Ira M. Haynes, mgr.): Wilkes, N. C., Oct. 31. Weldon Nov. 1.
MANFIELD, RICHARD: Chicago, Ill., Oct. 10-Nov. 4. Goshen, Ind., 6. Peoria, Ill., & Des Moines, Ia., 8. 9. 10. 11.
MASON AND MASON: Henderson, Ky., Oct. 31. Paducah Nov. 1. Fulton 2. Jackson, Tenn., & Jonesboro, Ark., & Little Rock, 3. Hot Springs 9. Pine Bluff 10.
MELVILLE, ROSE (G. H. Stirling, mgr.): Lincoln, Ill., Oct. 31. Bloomington Nov. 1. Peoria 2. Joliet 3. Ottawa 4.
MONG, WILLIAM Y. (Harry Bush, mgr.): Peoria, Ill., Oct. 31. Jacksonville, 1. Louisiana 2. Belleville 3. Litchfield, 6. Decatur 7. Champaign 8. Danville 9.
MORE TO BE FITTED THAN SCORNED: Chicago, Ill., Oct. 30-Nov. 11.
MORRIS, LEO (Wallace Sackett, mgr.): Walden, N. Y., Oct. 31.
MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Verones, mgrs.): Scranton, Pa., Oct. 30-Nov. 1. Wilkes-Barre 2-4.
MORTONS, THE (Oct. 31, Racine Nov. 1. Dixon, Ill., 2. Waterloo, 3. O. K., 4. Waco, 5. Waco, 6. Mrs. LEFFINGWELL'S BOOTS: Kansas City, Mo., Oct. 29-Nov. 1. St. Joseph 2. Quincy, Ill., 3. Peoria 4. Terre Haute, Ind., 5. Grand Rapids, Mich., 7. 8. 9. 10. 11.
MY TOM-BOY GIRL: Buffalo, N. Y., Oct. 30-Nov. 4.
MRS. WIGGS OF THE CABBAGE PATCH: Altoona, Ill., Oct. 10, 11.
MUGGS, LARRY: Carlisle, Pa., Oct. 31.
MURPHY, JOSEPH (George Kennedy, mgr.): Toronto, Can., Oct. 30-Nov. 4. Lockport, N. Y., & Niagara Falls 7. Erie, Pa., & Youngstown, O., 8, 10, Ashabula 11.
MURPHY, TIM: Omaha, Neb., Oct. 20-Nov. 1. Sioux Falls, D. S., 2. Sioux City, Ia., & Lincoln, Neb., 6. Des Moines, Ia., 7. Marshalltown & Cedar Rapids 9. Iowa City 10. Burlington 11.
MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Nashville, Tenn., Oct. 30-Nov. 4. 5. 6. 7. 8. 9. 10. 11.
MYSTERIES OF NEW YORK: Lynn, Mass., Oct. 31. Nov. 1.
MY WIFE'S FAMILY (Western: W. McGowan, mgr.): Chicago, Wm., Oct. 31, Racine Nov. 1. Dixon, Ill., 2. Waterloo, 3. O. K., 4. Waco, 5. Waco, 6. Mrs. WIFE'S FAMILY (Western: W. McGowan, mgr.): Elwood, Ind., Nov. 1. New Castle 2. Muncie 3. Richmond 4.
NEED NATION (Perry and Freshly, mgrs.): Melville, N. D., Oct. 31. Bowden Nov. 1. Vancouver 2. Harvey 3. Balfour 4. Minot 5. Velva 7. Bowbell 8. Fortal 9.
NEIGHBORLY NEIGHBORS: Wilmington, Del., Oct. 30-Nov. 1. N. C., 2-4.
NETHERSOLE, OLGA (C. B. Dillingham, mgr.): Chicago, Ill., Nov. 1-11.
NETTIE THE NEWSGIRL (Gould and Freed, mgrs.): Holyoke, Mass., Oct. 29-31. Manchester, N. H., 1.
NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Little Rock, Ark., Oct. 31. Memphis, Tenn., Nov. 1. 2. Helena, Ark., 3. Hot Springs 4. Ft. Smith 5. Van Buren 7. Fayetteville 8. Tabasco 9. 10. 11. Waco, Tex., 12. Muskegon 13.
OLCOTT, CHAUNCEY (Augustus Pittou, mgr.): Brooklyn, N. Y., Oct. 30-Nov. 1.
OLD ARKANSAS (W. C. Lambert, mgr.): Columbus, Ga., Oct. 31. Central City, N. J., St. Paul, Grand Rapids & Lexington, 2. Kew-Forest & Glens 3. Aurora & Dorchester 9. Crete 10. Beatrice 11.
ON THE BRIDGE AT MIDNIGHT (Eastern: Klimt and Gasmol, props: Fred Walton, mgrs.): Chicago, N. Y., Oct. 31. New York, 1. New York, 2. Utica 3. 4. Amsterdam 5. Schenectady 11. Cohoes & Glens Falls 9. Troy 11.
ON THE BRIDGE AT MIDNIGHT (Western: Klimt and Gasmol, props: Daniel Reed, mgrs.): San Jose, Cal., Oct. 29-31. Los Gatos, Nev., 2. San Francisco, 3. Ventura, 4. Orem, 5. Santa Ana & San Diego 7. Pasadena & Pomona 8. San Bernardino 10. Riverside 11.
O'NEILL, JAMES (Edgar Forrest, mgr.): New London, Conn., Oct. 31. Middletown Nov. 1. Providence 2. Hartford 3. New Britain 4. Waterbury, Conn., 5. 7. North Hampton 8. Holyoke 9. New Haven, Conn. 10. New Rochelle, N. Y., 11.
OUR NEW MINSTER (Miller and Conyers, mgrs.): Grand Rapids, Mich., Nov. 1-4. Muskegon & Detroit 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 4

DEAD: Missoula, Minn., Oct. 29-Nov. 4, Des Moines, Ia. 8-9, Omaha, Neb., 9-11.

THE ARRIVAL OF KITT: Picton, Can., Oct. 31, Governor, N. Y., Nov. 6; Malone & Knoxville 10, Montreal 11.

THE FATHER'S CHILD (Harry Shannon, mgr.): Viola, Ill., Oct. 31, Galva, Nov. 1, Cambridge 2, Sheffield 3, Henry 4, Telusa 5, Wrenona 7, Rutland 8, Minnesota 10, Sheffield 12.

THE BOWERY NEWS GIRL (Rosen and Totten, mgrs.): New York City, Oct. 31, Elwood 2, Alexandria 3, Mussey 4, New Castle 5, Lehigh 7, Ladoga 8, Williamsport 9, Danville, Ill., 10, Terre Haute, Ind., 11.

THE BOY BEHIND THE GUN (W. W. Woolfsh, mgr.): Indianapolis, Ind., Oct. 30-Nov. 1, Danville, Ill., 2, Terre Haute, Ind., 3, 4, St. Louis, Mo., 5-11.

THE COLLEGE WIDOW (Eastern): Henry W. Savage, mgr.; Boston, Mass., Sept. 18-indefinite.

THE COLLEGE WIDOW (Western): Henry W. Savage, mgr.; New Orleans, La., Oct. 30-Nov. 4, Alexandria & Natchez, Miss., 4, Vicksburg 7, Beaumont, Tex., 8, Houston 9, Galveston 10, San Antonio 11.

THE CROSSING: St. Paul, Minn., Oct. 29-Nov. 1, Minneapolis 2-4.

THE CURSE OF DRINK: Hoboken, N. J., Oct. 2-4.

THE DENVER EXPRESS: Laurens, N. C., Nov. 1, Clinton 2, Newberry 3, Asheville 4, Elberton, Ga., 5, Hartwell 7, Commerce 8, Windsor 9, Monroe 10, Canton 11.

THE DEVIL'S AUCTION: Anderson, Ind., Nov. 1, Frankfort 2, Logansport 3, Lafayette 4, Danville, Ill., 5, Crawfordville, Ind., 7, Terre Haute 8, Madison 9, Ellettsburg, Ia., 10, Paris 11.

THE ELEVENTH HOUR (Charles A. Sellen, mgr.): Millersburg, O., Oct. 31, Newcomstown Nov. 1, Uhrichsville 2, Toronto 3, East Liverpool 4, Wheeling, W. Va., 5-8, Steubenville, O., 9, Youngstown 10.

THE ERRAND BOY (F. H. Sullivan Amusement Co., mgrs.): New York city Nov. 1-4, New Haven, Conn., 6-8, Norwalk 9, Bridgeport 10, 11.

THE ETHERIAL CITY: Louisville, Ky., Oct. 30-Nov. 4, Hamilton, O., Columbus 5, 6.

THE EYE WITNESS (Edmund Masley, mgr.): Detroit, Mich., Oct. 29-Nov. 4, Cleveland 6, 9-11.

THE FATAL WEDDING: Galeburg, Ill., Nov. 1, Ottumwa 2, Kansas 3, Edmond 4, Davenport 5, Ft. Madison 6, Keokuk 7, Fairfield 8, Washington 9, Maquoketa 10, Clinton 11.

THE FLAMING ARROW (W. F. Jackson, mgr.): Toronto, Can., Oct. 29-Nov. 4, Hamilton 6, 7, Kingston 8, Ottawa 9, 10.

THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Cairo, Ill., Oct. 31, Centrals Nov. 1, Alton 2, Jacksonville 3, Quincy 4, St. Louis, Mo., 5-11.

THE LAY LATTINER GIRL (Belvidue, Mo.), Oct. 31, Chicago Nov. 1, St. Louis 2, Gardiner 3, Dorar 4.

THE GYPSY GIRL (W. T. Kwach's): Pittsburgh, Pa., Oct. 30-Nov. 4.

THE HEART OF CHICAGO (John Whiteley, mgr.): Erie, Pa., Oct. 30-Nov. 1, Scott Bend 2, Berenside 3, Michigan City 4, Hammond 5, Coal City 6, Fairbury 7, Danville & Arcola 8, Terre Haute 10, Springfield, Ill., 11.

THE HEART OF MARYLAND: Cleveland, O., Nov. 1, Toledo 2, Y 4-11.

THE HEIR TO THE HOORAH: Janesville, Wis., Oct. 31, Madison Nov. 1, Milwaukee 2-4, Peoria, Ill., 6, Davenport, Ia., 7, Clinton 8, Dubuque 9, Cedar Rapids 10, Des Moines 11.

THE HIGH CITY (Earl Gordon and Bennett, props.: Edward Taylor, mgr.): West Union, W. Va., Oct. 31, Clarksburg Nov. 1, Grafton 2, Piedmont 3.

THE HOLY CITY (West: Gordon and Bennett, props.; Henry M. Blackaller, mgr.): Jamestown, N. D., Oct. 30, Fargo Nov. 1, Grand Forks 2, Winnepeg, Man. 3.

THE HOOMER GIRL (Gus Cohen, mgr.): Belding, Mich., Oct. 31, Alma Nov. 1, Ithaca 2, Owosso 3, Saginaw 4, St. Charles 5, Bad Axe 6, Bay City 7, Mt. Pleasant 8, Flint, Mich., Oct. 31, Ludington 9.

THE HOUSE OF MYSTERY (Mittenthal Brothers Amusement Co., mgrs.): Louisville, Ky., Oct. 29-Nov. 4, Indianapolis, Ind., 5-8, Dayton, O., 9-11.

THE IRISH PAWNBROKER (O'Neil, mgr.): St. Joseph, Mo., Oct. 30-Nov. 4, St. Louis Nov. 1, Port Huron 2, Jackson 3, Battle Creek 4.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): New York city Oct. 30-Nov. 4, Philadelphia 5, Canby 6, 11.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): Boston, Mass., Oct. 29-Nov. 4.

THE LITTLE HOMESTEAD (Wm. Macaulay, mgr.): Parsons, Kan., Nov. 1, Fredonia 2, Coffeyville 4.

THE LITTLE HOME OF THE REDS (J. W. McCarty, mgr.): Cadysville, O., Oct. 31, South Charleston Nov. 1, Washington Court House 2, Wilmington 3, Salina 4, Circleville 6, Chillicothe 7.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Altoona, Pa., Oct. 30-Nov. 1, Scott Bend 2, Berenside 3, Mineville 7, Shamokin 8, Renora 9, Lock Haven 10, Williamsport 11.

THE MILLIONAIRE DETECTIVE: Kansas City, Mo., Nov. 1-4, St. Joseph 5, 6, Omaha, Neb., 7, 8, Des Moines 9, 10.

THE MISSOURI GIRL (Eastern): Geo. Dedee, mgr.: Reynoldsville, Pa., Oct. 31, Hastings Nov. 1, Barnsbore 2, Ebensburg 3, Blairsville 4, Gallitzin 6, Lock Haven 7, Seneca 8, Emporium 9, Punxsutanoway 10, Da 11.

THE MISSOURI GIRL (Western): Merle H. Norton, mgr.: Dickinson, N. D., Nov. 2, Glendive, Mont., 3, Miles City 4, Billings 5, Livingston 7, Bozeman 8, Helena 9, Great Falls 10, Butte 11.

THE MOONSHINE R. DAUGHTER (Roy Kingstien, mgr.): Rochester, Mich., Oct. 31, Ft. Wayne Nov. 1, Logansport 2, Crawfordville 3, Kokomo 4, Portland 6, Hartford City 7, Knightstown 8, Rushville 9, Greensville 10, Richmond 11, Elwood 13, Tipton 14.

THE MUMMY AND THE HUMMING BIRD (Gules Murray, mgr.): Shelby, O., Oct. 31, Bowling Green Nov. 1, Fremont 2, Fostoria 3, Lima 4, Findlay 6, Sandusky 7, Norwalk 8, Elvira 9, Lorain 10, Akron 11.

THE NINETEEN AND NINE: Wilkes-Barre, Pa., Oct. 30-Nov. 1, Scranton 2-4, New York city 6-18.

THE OLD CLOTHES MAN (Howard and Clifford, mgrs.): Mansfield, Mich., Oct. 30-Nov. 4, Jackson 2, Charlotte 3, Lansing 4, Fowler 5, Ionia 6, Greenville 7, St. Johns 8, Pontiac 9, Mt. Clemens 10, Port Huron 11.

THE FRIGIDAL SON: Montreal, Can., Oct. 30-Nov. 1.

THE PUMPKIN HUNKER (W. T. Derthick, mgr.): Onawatomie, Kan., Nov. 1, Paola 2, Lawrence 3, Topeka 4, Leavenworth 6, Atchison 7, Plattsburgh 8, Kansas City, Mo., 9-11.

THE REDEMPTION OF DAVID CORSON (Harry Deel Parker, mgr.): Plainfield, N. J., Nov. 8, New Rochelle, N. Y., 7, Peekskill & Newburg 9, Troy 10, Albany 11.

THE ROYALTY GIRL (Toledo, O., Oct. 29-Nov. 4, Grand Rapids, Mich., 5-11).

THE SERIO-COMIC GOVERNORS: Hamilton, Can., Oct. 31 Nov. 1.

THE SHADOW BEHIND THE THRONE (Leander & Cameron, mgrs.): Philadelphia, Pa., Oct. 30-Nov. 4, Holyoke, Mass., 6-8.

THE SIGN OF THE CROSS (No. 1): R. G. Cravrin, mgr.: New York city Oct. 30-Nov. 4, Fort Jervis 6, Middletown 7, Trenton, N. J., 8, Wilmington, Del., 9-11.

THE SIGN OF THE FOUR (E. C. Berry, mgr.): America, Ga., Oct. 31, Albany Nov. 1, Thomasville 2, Waycross 3, Jacksonville, Fla., 4.

THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Concord, N. H., Oct. 30-Nov. 4, Port Alleghe, Pa., Nov. 1, Benova 3, Lock Haven 4.

THE SIGN OF THE POUR (E. E. Rice, mgr.): Bellevue, Can., Oct. 31, Lindsay Nov. 1, Orillia 2, Barrie 3, Geopol 4, Berlin 5, Galt 7, Brantford 8, St. Thomas 9, London 10, Stratford 11.

THE SQUAW MAN: New York city Oct. 29-indefinite.

THE TWO SISTERS (C. H. Smith, mgr.): Fredericton, N. B., Oct. 31, Woodstock Nov. 1.

THE WILLIAM FARMS: Mannington, W. Va., Oct. 31, Fairmont Nov. 1, Grafton 2, Buckhannon 3, Clarksburg 4, St Marys 6.

THE VIRGINIAN: Bridgeport, Conn., Oct. 31, Waterbury Nov. 1, New Haven 2, Middletown 3, Northampton 4, Springfield 6, T. Holyoke 8, New Britain, Conn., 9, 10, 12, 13.

THE VOLUNTEER ORGANIST: Grand Island, Neb., Oct. 31, Hastings Nov. 1, Beatrice 2, Lincoln 3.

THE WAY OF THE TRANSGRESSOR: Paterson, N. J., Oct. 30-Nov. 1, Camden 6-8, Harrisburg, Pa., 9-11.

THE WINNING HAND: Three Rivers, Mich., Nov. 1, Decatur 2, Kalamazoo 3, Crown Point, Ind., 7, Munster 8, Bensenville 9, Flora 10, Kokomo 11.

THE WOLF IN THE CASE: Ft. Wayne, Ind., Oct. 31, Scott 2, Berenside 3, Battle Creek, Mich., 4, Grand Rapids 5, 4, Muskegon 6, Kalamazoo 7, Lansing 8, Saginaw 9, Bay City 10, Cheboygan 11.

THOMPSON, DENNIS: Boston, Mass., Oct. 9.

THOU SHALT NOT KILL (Frederick Schwartz, mgr.): St. Louis, Mo., Oct. 30-Nov. 4, Kansas City 6-11.

THURSTON, ADELARDE (Francis Hope, mgr.): Hancock, N. D., Oct. 31, Ashland, Wis., Nov. 1, Duluth, Minn., 2, Superior 3, 4, Brainerd, Minn., 5.

TO DIE AT DAWN: Grafton, W. Va., Oct. 31, Mannington Nov. 2.

TOO PROUD TO REG (Fred Kimball, mgr.): Johnson, N. Y., Oct. 31, Herkimer Nov. 2, Canastota 3, Lyons 4.

TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Jersey City, N. J., Oct. 30-Nov. 4, Philadelphia, Pa., 6-11.

TRAIL THRU THE LAW (B. L. Martin, mgr.): Fall River, Mass., Nov. 1, Bedford 2, Milford 3.

TRISCOTT VIRGINIA DREW (Sam. Shipman, mgr.): Altoona, Pa., Oct. 31, Latrobe Nov. 1, Johnstown 2.

THE TINY WAIFS: Dayton, O., Oct. 31, Xenia Nov. 1, Jewett 2, Lancaster 3, Nelsonville 4, New Lexington 5, Coshocton 6, New Comerston 9, Steubenville 10, Belleire 11.

UNCLE DAN'L (Chas. H.

BRYANT'S, HARRY C. EXTRAVAGANZA (C. H. Keaton, mgr.): Chicago, Ill., Oct. 29-Nov. 4.
 CHERRY BLOSSOMS: New York City Oct. 30-Nov. 4.
 CIRCUS: Boston, Mass., Oct. 30-Nov. 4.
 COLONIAL BELLES: Cleveland, O., Oct. 30-Nov. 4.
 CRACKER JACKS: Boston, Mass., Oct. 30-Nov. 4.
 DAINTY DUCHESSES: Astoria, Pa., Nov. 3.
 DOLLAR FAIR: New York City, Oct. 29-Nov. 4.
 DEVERE'S, S. A.: O'Connell, N. Y., Oct. 29-Nov. 4.
 D. St. Joseph, Mo., S. Bazaar City, Oct. 29-Nov. 4.
 ENGLISH FOLLY (Row Hines): St. Louis, Mo., Oct. 29-Nov. 4.
 G. C. CROOK: Pittsburgh, Pa., Oct. 29-Nov. 4.
 HIGH BOLLERS: Providence, R. I., Oct. 29-Nov. 4.
 HIGH SCHOOL GIRLS: Philadelphia, Pa., Oct. 29-Nov. 4.
 New York City 6-11.
 HOWARD EXTRAVAGANZA: Salt Lake City, 1.
 IMPERIALS: Jersey City, N. J., Oct. 30-Nov. 4.
 INNOCENT MAIDS: Grand Rapids, Mich., Oct. 30-Nov. 4.
 Chicago, Ill., 6-11.
 IRISH GIRLS: New York City, Oct. 29-Nov. 4.
 JERSEY LILARS: Rochester, N. Y., Oct. 29-Nov. 4.
 JOLLY GRASS WIDOWS: San Francisco, Cal., Oct. 30-Nov. 4.
 KENTUCKY BELLES: St. Louis, Mo., Oct. 29-Nov. 4.
 K. K. CROOK: St. Louis, Mo., Oct. 29-Nov. 4.
 KNICKERBOCKERS: New York City Oct. 30-Nov. 4.
 LONDON BELLES (Eusey Snydell): Cleveland, O., Oct. 30-Nov. 4.
 MAJESTICS: Nashville, Tenn., Oct. 30-Nov. 4.
 MERRY BURLERQUEURS: Minneapolis, Minn., Oct. 30-Nov. 4.
 MERRY MAIDENS: Philadelphia, Pa., Oct. 30-Nov. 4.
 M. K. MAKERS (R. E. Patton, mgr.): Kansas City, Mo., Oct. 29-Nov. 4.
 ST. Louis 5-11.
 MOONLIGHT MAIDS: Newark, N. J., Oct. 30-Nov. 4.
 NEW YORK CITY GIRLS: Baltimore, Md., Oct. 30-Nov. 4.
 Philadelphia, Pa., 6-11.
 NEW YORK GIRLS: Salisbury, O., Oct. 29-Nov. 4.
 ORIENTALS: Toronto, Can., Oct. 30-Nov. 4.
 PARISHIAN BELLES: Butte, Mont., Oct. 30-Nov. 4.
 PARISHIAN WIDOWS: Buffalo, N. Y., Oct. 30-Nov. 4.
 PEPPER TWINS: Tulsa, I. T., Oct. 29-Nov. 4.
 Va. 2-4.
 REEVES, A. L.: Scranton, Pa., Oct. 30-Nov. 4.
 RENTZ-SANTLEY: St. Louis, Mo., Nov. 5-11.
 RICE AND BARTON'S: Troy, N. Y., Oct. 30-Nov. 4.
 NEW YORK CITY GIRLS: Salisbury, Pa., Oct. 30-Nov. 4.
 STAR SHOW GIRLS (Wm. Fenwick, mgr.): Sacramento, Cal., Oct. 31, Nov. 1. Ogden, U. S. & Salt Lake 6-11.
 THE GREAT LAFAYETTE SHOW (T. G. Lafayette, mgr.): Toledo, O., Oct. 29-Nov. 4.
 THOROUGHBREDS: St. Paul, Minn., Oct. 29-Nov. 4.
 TRANS-ATLANTICS: Kansas City, Mo., Oct. 29-Nov. 4.
 TROCADOR (Charles H. Waldron, mgr.): Albany, N. Y., Oct. 30-Nov. 4.
 VANITY FAIR: New York City Oct. 30-Nov. 4.
 WINE, WOMAN AND SONG: Philadelphia, Pa., Oct. 30-Nov. 4.
 W. C. BEATERS: Reading, Pa., Oct. 30-Nov. 4.
 YANKEE DOODLE GIRLS: Brooklyn, N. Y., Nov. 1-4, Boston, Mass. 6-11.

CIRCUSES.

ELLER'S, W. A.: Colorado, Tex., Oct. 31, Sweetwater Nov. 1, Merkel 2, Baird 3.
 HALL'S, F. W.: Carmes, Okla., Oct. 31, Alfine Nov. 1, Helena 2, Duffy 3, La Roma 4.
 VAN DERBEG'S, C. W.: N. C., Oct. 31, Yorkville 3, C. Nov. 1, Chester 2.

MISCELLANEOUS.

BARKOOT AMUSEMENT (R. G. Barkoot, mgr.): Manning, S. C., Oct. 30-Nov. 4.
 CALVE: New York City Nov. 4.
 CANADIAN JUBILEE SINGERS (W. T. Cary, mgr.): Fowler, Mich., Oct. 31, Meir Nov. 1, Saranac 2, Detroit, Mich., 3-4.
 ELLERY BAND (Channing Ellery, mgr.): Ocean Park, Cal.—indefinite.
 FLINT, MR. AND MRS. HERBERT: Springfield, Ill., Oct. 30-Nov. 4.
 GASKILL SHOWS: Cleburne, Tex., Nov. 6-11.
 HEIM, MR. AND MRS.: Shawano, Wis., Oct. 30-Nov. 4.
 HILF, MANN, ADELAIDE (Edw. Thurman, mgr.): Colfax, Wash., Oct. 31, Moscow, Ida., Nov. 1, Lewiston 2, Pullman, Wash. 3.
 KELLAR (Magician): Dudley McAdow, mgr.: Columbus, O., Oct. 30-Nov. 4.
 KILLICK, RAYMOND (J. J. Power, mgr.): Omaha, Neb., Oct. 31, Nov. 1.
 PAIN'S LAST DAYS OF POMPEII (Al. Doti

PERKINS, ELI: Bloomington, Ill. Nov. 1, Oak Pa.
2. Des Moines, Ia. 4, Eddyville 8.
PRESCKLE (Hypocrite): F. Willard Mageon, mgr.
1. Clearmont, N. H. Oct. 26-Nov. 4.
HUNSLI, THE MAGICIAN (Monroe S. North, mgr.)
1. Maryline, N. Y. Nov. 11, Emporium, Pa. 14, Austi-
6. 15, Jersey Shore 16.
SHEPARD'S MOVING PICTURES (Ed M. Bechar,
mgr.): Atlantic City, N. J. Indianapolis.
WELL, RAND (George H. Loewell, mgr.): Ottaw-
1. Oct. 31, Chanute, Kan. Nov. 1, Pittsburg
Carthage, Mo. 3, Joplin 4, Little Rock, Ark.
Pine Bluff 7, Helena 8, Jonesboro 10, Batesville 11.
♦♦♦♦♦
OPEN TIME.
♦♦♦♦♦
CONNECTICUT.—Bristol—Opera House, in Nov.
ILLINOIS.—Bearsdown—Grand Opera House, Dec.
4-8, 29, Jan. 1-4, 9-11, 22-25, Feb. 12-15, Mar.
13-17, 19-21.
Kewanee—McClure's Opera House, Nov. 11, 22, 23.
Dec. 1, 2, 4-6, 11, 22, 23, Jan. 1-6, 29, Feb.
12, 14-17, 19, 20, 23, 28, March 1, 2, 5, 6.
10, 15-17, 20-24, 31.
Feb. 18, 25.
Evanston—People's Theatre, Dec. 10, 24, Jan. 1.
Feb. 18, 25.
INDIANA.—New Harmony—Thrall's Opera House,
Nov.
East St. Louis—Broadway Theatre, Nov. 28, 1.
Dec. 17, Feb. 18.
KENTUCKY.—Danville—Opera House, Nov. 13-14.
Dec. 17-31.
MASSACHUSETTS.—Rockland—Opera House, N.
14-17, 21-23, Dec. 5-8, 12-15, 19-21, Jan. 3-6.
12, 16, 17, 22-27.
NEW YORK.—Ferry—Auditorium, Dec. 18-30, Jan. 2-4.
30, Feb. 12-March 2.
OHIO.—Mineral City—Davis Opera House, in Nov.
Dec.
Cambridge—Colonial Theatre—Dec. 9, 20, Jan.
12, 25, Feb. 18, March 2, 10, 34.
PENNSYLVANIA.—New Kensington—Opera House,
Dec. 2, 6-15, 28, Jan. 1, 8-12, 22, 25, 28, 29.
Feb. 1-17, 22-24.
Barnesboro—Opera House—in Nov., Dec., Jan.
Butler—Majestic Theatre, Nov. 11, 13, 15-18, 23, 24.
Dec. 1, 20, 23, 25, 28-31.
Glen Campbell—Opera House, in Nov., Dec., J.
Greenville—Opera House, Nov. 15-18, 20, 21, D.
11, 16, 21-23.
Lansford—Opera House, in Nov.
Latrobe—Shewalter's Theatre, Nov. 11, 27, 28.
Dec. 1, 4, 9, 11-16, 19, 22, 23, 29, 30.
1-3, 8, 9, 12, 22-25, 29-31, Feb. 1-3.

THANKSGIVING DAY
2 PERFORMANCES.
EQUITABLE TERMS.
WIRE QUICK.
W. M. SAUVADE,
Mgr. Temple Theatre

Change of Management
GRAND OPERA HOUSE,
Pottstown, Pa.
Companies holding contracts with this House
advise the new Manager, C. M. VANDERLICE, at
such dates.
Good Open Time in November and December

TELEGRAPHIC NEWS

CHICAGO.

The Homeseekers Produced—The Nazarene Withdrawn—The Colonial Transferred.

(Special to The Mirror.)

CHICAGO, Oct. 29.

The Homeseekers, first time on any stage, at the People's last week, drew large audiences all week and pleased them. The authors, Edward E. Samuel and Stanley Wood, both of Chicago, have chosen a most interesting title and episode of Western American life. In the forming of new home ties in the new city of a reservation that has just been opened with a land rush, the heart interest is well maintained after a strong act showing the breaking of home ties at the birthplace of the hero and heroine. There are numerous typical Western characters in the play and a great deal of comedy. The scene of the first act is in a Missouri town, and the interior of a tobacco factory is shown with colored people singing as they work, reinforced by a special quartette. This scene has very interesting possibilities, which were fairly well outlined at the People's. The second act, the breaking of the home ties, reminding one of the noted painting at the Chicago World's Fair, is true and strong. A short scene in a railroad president's private car follows in which the incidents leading up to the opening of the reservation, the land rush, and the sudden rise of the new city are begun. Act three is the opening of the Sioux reservation, and the last act shows the new city, with the "grand opera house" just being finished, the quick election of a mayor, the arrival of a prairie schooner, and other effective incidents. The last two acts need some trimming and remodeling, but the natural interest, strength, and genuineness of the play are so pronounced and the way to correct the construction so plain and easy that The Homeseekers seems bound to be a popular success. Edward B. Haas, whose popularity is unlimited with the growing patronage of the People's, got numerous rounds of applause for his Briggs, the young town boomer. It was virile and effective, though he was rather excessively rapid in delivering some of the unnecessarily long speeches. Edna Linden as the Missouri girl in love with Briggs was excellent, and Camille d'Arcy as her mother was good. Walter Jones as Carson, owner of the tobacco factory and rival for Nellie's hand, gave the villain the vigor and determination he should have, and Edgar Murray threw ginger and much naturalness into the part of the fakir salesman. Frank Seal as the railroad magnate was better than as the sheriff in the last act, and Harry Lemming was good as the old-time dandy. Lawrence Dumber's Tom Thornhill was remarkably natural, easy and pleasing. Mark Fenton's South Dakota farmer was acceptable, and Louetta Babcock's Sue was bright, as usual.

Will Adelaide Kelm, one of the few women of the American stage who have dared to play Hamlet, please take heart from her notable success in the part in the East and favor us by playing the great role at the Bush Temple? The leading woman would thus become the leading man for a week, as it were.

The statement by Franklyn Fyles in the Tribune that Gilbert's Palace of Truth was produced under A. M. Palmer's management in New York seems to be inaccurate. W. S. Gilbert's Palace of Truth was brought to this country by Susan Denin, who had made a great success as Mirra in London, and produced in Chicago at the city theatre in the city then (after the great fire), the Academy, by Al. Parks, after having for many years dramatic editor of the New York Sunday Mercury. Miss Denin again played Mirra. The production included a ballet led by Teresa Antonini. Mr. Gilbert's spectacle did not play here any better than it did later at Wallack's in New York.

Harry Chappell, formerly business manager of The Palace of Truth, and now manager of the Palace of Truth, may join the Brown's in Chicago, where he is organizing here. Mr. Chappell recently lost his brother, J. Dixon Chappell, who though only thirty years old, had risen to the position of president of the Woods Automobile Company of this city at a salary of \$10,000 a year.

J. D. Barton, of the American Amusement Association and National Printing Company, was back from Broadway last week.

Attendance at the People's has been almost capacity for several weeks, and the managers, Wingfield, Rowland and Clifford, are correspondingly pleased.

The Chicago, Milwaukee and St. Paul road has put on a special theatrical train between this city and Milwaukee that runs Sunday mornings only, leaving here at 9.30, or about half an hour after the daily express for Minneapolis. Traveling companies arriving just too late for the through train are now accommodated and landed in Milwaukee almost too late.

Lynne Glover now thinks the Majestic will be opened about Christmas. Stripes and delays in getting material have retarded the completion. All the furnishings and an immense outfit of new scenery painted by Bowman and Landis are ready and waiting. The Majestic will make the Colonial look to its laurels as "the theatre beautiful" of Chicago.

Charles Kohl and associates of the management of the Chicago Opera House have purchased The Pink Hummers from Fred Whitney.

J. A. Harding, ahead of Fred Wyckoff in Uncle Sam at the Columbia, says business is excellent this Fall in the larger cities of the South, especially on the Wallis circuit.

Manager Fred Sherts has an interesting list of bookings for the rest of the year at the Great Northern, including Keith and Hall, who are not here in several seasons, in O U on Nov. 5; The Buzzards with George Evans, Eva Tangany in The Snake Girl; John Ford and Mayne Ostruc in Lovers and Lamenters; Nancy Brown with Mary Marble in Marie Callill's part, and Billy E. Van in The Emerald Boy.

The first production of The Helmet of Navarre in this city will be made at the Bush Temple by the Players' Stock on Nov. 6. The House That Jack Built is the bill for the following week, and the Thanksgiving bill in The Palace Club is also indicated.

The Inequity Theatre Company has transferred the Colonial to the Metropolitan Company for the nominal consideration of \$10, with an income bonus of \$200,000. The records were filed last week. David F. Nirdlinger signs the transfer as president of the Inequity Company and Marc Klaw as secretary.

The Columbus Theatre was one of the few in town last week playing to capacity all week. The Smart set repeating its former record here, with two extra matinees. It will return early in January. R. H. Duffler's wilderness from Bowling Green is very natural and commendably humorous, and the support, including John, Bailey and Marion Smart, is excellent.

Theatrical travel on the Chicago and Alton was unprecedented last week, including the 12-car special of The Babes in the Wood through here from Pittsburgh to Kansas City; another 12-car special carrying the Frank Daniels and other companies to the number of 150 people from Kansas City to St. Louis; the Lady Thelma special and a numerous group of Orpheum vaudeville people coming and going between here and St. Louis.

The Theatre folk had Harry Hibbards on the run for baggage cars, which were booked and borrowed right and left until an "Only War" train looked like an Indian meal.

Grace Van Strudford and her Lady Teasdale company had a fairly good week at the Garrick, the star winning high praise for her voice. Al Otto, with Two Little Wafes, headed East, and now in Ohio, says business continues good.

Mrs. George Ober, mother of Fred Power, stage director of the Bush Temple, is here from her home in Hastings on the Hudson, N. Y., to spend the winter with him. George Ober, who is a member of The College Widow company, will be here with The Widow again in February.

The Nazarene, "an inspiring Christian drama,"

according to the programme, made an impression at the Studebaker with its stirring lioness climax. The heroine, a convert, was taken to the case of beasts and apparently put in. Anyhow, she seemed to be in there, for she stood between the lions and the bars facing the audience, making a picture, centre back. The production was severely criticised. It was withdrawn on Saturday night and the house will be dark until Nov. 22, when The Winning Girl will come to the theatre for two weeks. Charles J. Ross and Mabel Fenton head the cast, and it includes Blanche Deyo, Harry Fairleigh, Frederick Bond, Caroline Locke, Amy Lee and Fletcher Norton.

Kara Kendall will play The Vinegar Buyer at the Grand, following Mansfield.

I hear that some of Chicago's critics enjoyed The Hell to the Hoorah so well that they went four times to see it.

Charles E. Macdon, after a joyous season with the South Haven line of steamers, has returned to the press bureau of the Auditorium and reached a climax with a brilliant event and reached a climax with J. Pierpont Morgan, Reginald Vanderbilt, and Marshall Field as the stars. The group only lacked John D. Rockefeller to make it represent most of the earth, and no doubt Joseph E. G. Ryan, as head of the bureau of publicity, tried to get Standard Oil for his shining lights.

The Earl and the Girl, with Eddie Foy, drew a succession of big houses the closing week and made a fine record for the fortnight—something like \$10,000 a week.

Forty-five Minutes from Broadway continues to do a large business at the Colonial, and there is a marked impression of prosperity about the house. Mandolin music tinkling in the glistening, festooned and lofty marble foyer interests the visitor upon entering the outside door, and music and comedy continue to hold his attention with little interruption until he goes out.

The Girl I Left Behind Me, admirably staged by Fred Power at the Bush Temple last week, in many respects the best production of the season at that theatre. George Allison's Lieutenant Hawthorne was a fine, natural impersonation altogether worthy of a place among the best of his achievements as leading man of the Players. The penetrating villainy of Howard Hickman's Parlow was notable, and Adelaide Kelm's Kate was marked by sincerity, thoroughness and ability. Margaret Neville's Fawn was impressive and praiseworthy, fully up to the Players' standard of excellence.

E. D. Stair was in town again last week. McFadden's Flats will be the Christmas attraction at the Columbus.

Bellevue, in Raffles, comes to the Grand Opera House late in the winter.

Edward Waldman is in the city arranging to produce The Merchant of Venice and Dr. Jekyll and Mr. Hyde in English and German. Every a deluge of chorus people and a massive scenic production like Humpty Dumpty could not bury a comedian so finely and fully equipped as Frank Monahan. He emerged brightly at the Auditorium and the crowd couldn't get enough of his song, "Man, Man, Man." Maud Lillian Borri's songs were all redemanded. Great applause greeted the thrilling flights of the flying ballet aloft and across the big stage, also the flight of pigeons across the auditorium. While the audience has been large, Humpty Dumpty does not seem to be as successful here as Ben Hur.

Edward Haas, the People's popular leading man, saved a woman from being run over by an auto, but the street was deserted.

It is announced that The Secret Orchard, a new play by Channing Pollock from a novel of the same name, will be produced at the Garrick, in this city, early in December.

J. W. Thompson, father of two unusually bright and successful young Chicago girls on the stage, the McConnell sisters, is back in town after visiting his daughters at Springfield, Mo., where they are playing a special ten weeks' engagement with the stock at the Dime Theatre. They will close Nov. 5, and may return to the N. W. Van Dyke company at the Lyric, St. Joseph, where they were for thirty-two weeks last season.

It is noticeable that the "guides to the theatre" which some newspapers very accommodatingly print, correspond with wonderful accuracy to the list of theatres using the advertising columns of the same papers.

When certain melodramas come, too numerous by far, why not change the electric lights in front of the theatre to red lights?

The bills this week: Grand Opera House, Richard Mansfield, Colonial, Forty-five Minutes from Broadway; Garrick, The Girl and the Bandit; Illinois, Olga Netherole; Auditorium, Humpty Dumpty; Chicago Opera House, Pink Hummers; Great Northern, Florence Bindley; Bush Temple, The Ironmaster; People's, Temperance Town; Columbus, Fred Wyckoff in Uncle Sam; Albany, Joe Welch in The Fiddler; Bijou, More to Be Filled Than Scored; Academy, The Smart Set; McFadden's Flats, The Woman in the Case; Orchestra Hall, Burton Holmes; Criterion, King of the Opioid King; Avenue, Out of the Fold.

OTIS COLBURN.

PITTSBURGH.

Mrs. Pike at the Belasco—The Gypsy Girl—Way Down East—Other News.

(Special to The Mirror.)

PITTSBURGH, Oct. 28.

The Belasco was filled to overflowing to-night by an audience which was composed of the most distinguished and artistic people of this city to see Mrs. Pike and her excellent company in Leah Kleeschna. It is without a single exception the best play seen here this season and the most artistic and finished company of players. Mrs. Pike received an ovation and several of the supporting players were warmly greeted. It is needless to mention the merits of this play and the players who interpret it, as both are already widely known. It is needless to state that the whole met with the highest praise. The house is practically sold out for the engagement. Next week, Loveland, followed by Mrs. Leslie Carter for two weeks.

Up at the Empire The Gypsy Girl is seen for the first time in this city and a large audience was present to-night. Whimsical Dolly Kemper heads a capable company and interpreters her clever specialities. The scenery is very good and the play will no doubt be a good business. Marriage Tragedy is George's follow.

"Way Down East" attracted a capacity audience at the Alvin to-night and seemed to have lost none of its attractiveness. Phoebe Davis plays her familiar role of Anna Moore and the other popular characters are played by competent people. Judging from the large demand for seats, the house will likely be filled at every performance. Florence Massey in The Belle of the West for next week.

"That Thelma," with its wealth of scenery, Child Stevens of New York, is again seen at the Bijou, where the usual large audiences were present to-day and plainly showed that they enjoyed it. Next week, Carter's Last Fight.

The Shepherd King stays another week and will be followed at this house, the Nina, by Sam Bernard in The Reluctant Girl and Joe Weber's company in Higlydy-Figlydy and The College Widow.

The Gypsy's large audience saw quite a spectacular extravaganza to-day, The Golden Creek, given by a large company and well staged. The Union Trio made in an entertaining bill. The Dainty Duchess has a regular crowd.

The Colonial Belasco drew the regular crowd house at the Academy to-night.

The Pittsburgh Orchestra, under the leadership of Emil Faur, is now having daily rehearsals and will begin its eleventh season at Carnegie Music Hall on next Thursday night.

Samuel P. Winick spent several days in this city last week in the interest of his theatre, the Nina, and during his stay visited some of the other playhouses and their managers.

Emily Magnard, formerly a member of several well-known companies, has now become a resident of this city and will take a few private scholars, each amateur, put on plays for charitable organizations and devotion, and will also give readings.

ALAN R. L. HOWARD.

BOSTON.

Opera at the Tremont—Shakespeare by the Castle Square Company—Beaton's Notes.

(Special to The Mirror.)

BOSTON, Oct. 30.

It seems that Boston is not altogether dependent upon the Metropolitan Opera House for its opera season, and if the famous impresario does not want to play "in our yard" Henry W. Savage is perfectly willing to do so, and local music lovers are quite willing to have him. His repertoire opera company did not visit the city last year, for Parisul was here, but its greeting at the Tremont to-night was something tremendous, and the advance sale was the largest that the organization had ever held here. The line was the biggest ever known at the Tremont, and the success of the fortnight is assured. Aida was given a splendid production to open the season, and the week will also have Lohengrin, Rigolotto, Tannhauser, La Boheme, and Faust, with The Valkyrie as the big feature of the next week.

The Duchess of Dantzic was the other important opening of a musical nature in town to-night, and there was a good outpouring of society at the Hollis to see the coming of George Edwards' company from London. This is the first appearance of Erle Greene in Boston, and with Lohengrin, Blinn as Napoleon and all the others who were at Daly's in New York last winter the local Anglomaniacs will be just in their element for the next fortnight.

An interesting innovation was tried at the Castle Square to-day, where the first of the Shakespearean plays of the season was given to a packed house. Much Ado About Nothing was the choice, with John Craig as Benedick and Lillian Kemble as Beatrice. The scenic equipment was especially elaborate and added much to the effectiveness of the production. As the result of an arrangement with the Twentieth Century Club that the school children of Boston might have a chance to see the Shakespearean production, an extra matinee was given to-day, which was entirely sold out to season holders. The performance was an additionally effective first performance to-night.

An especially welcome revival was made at the Empire to-night in The Unforeseen, which was the last new play given in Boston by the old Empire Theatre Stock company before it went out of existence, and which was also the play which ushered in the last of the playhouses in the historic Boston Museum before that playhouse was torn down to make way for a business block. This added much to the interest in the revival, which was one of the best of the entire season. Mary Hall was superb in Margaret Anglin's old character, and the great scene in the last act was given with great effectiveness. Howell Hansel followed Charles Richman as the blind minister and was equally successful, while the other principals of the company were well placed in the cast.

The Lion and the Mouse has been so well received at the Park in its first week that arrangements have been made for an extension of the season here. The dates on the road will be filled by Lawrence D'O'Orsay in The Embassy Ball, which will come here later in the year, and Grace Killiston, Edmund Bressa, and the company will stay here until time for the New York engagement.

The piece has scored a tremendous hit. This is the last week of the engagement of The Old Homestead, and audiences continue just as large as ever notwithstanding the number of presentations here. Denman Thompson has been out of the bill for several performances on account of illness, but his part has been well played in his absence, and the patronage has been fully as great as ever.

Frital School has only this week left of her long engagement at the Colonial, where the business has continued the biggest of the season. She has been here a fortnight now with Mlle. Modiste, and on only one evening has there been an empty seat in the auditorium, and then less than a dozen, which is a decidedly good record for any comic opera star to make.

As Ye Sow continues to draw fine houses to the Majestic and has established itself as the largest running attraction in town now that The College Widow has gone. It is reaching the same class of audiences that "Way Down East" and other similar plays appeal to, and the touches of heart interest are what are making this the popular success that William A. Brady anticipated.

The Queen of the Highbinders is the thrilling medium for the patrons at the Grand Opera House this week, and there was a big audience with much excitement at the opening of the engagement to-night. A. H. Woods has given the melodrama an effective cast, and the scenic equipment brought San Francisco very close to Boston, so recent was it.

Mr. Elm and I opened a week at the Globe, with Sullivan, Watson and Whitehead featured at the head of the organization. This musical comedy made a popular hit when it was first given here last season, and from the size of the audience at both matinee and evening performances to-day the present engagement will be a duplicate.

The World was the melodrama of the week for the stock company of the Bowdoin Square, and there was many an old timer who recalled the period when the great raft scene crowded the big auditorium of the Boston, when William Redmond and the late Mrs. Thos. Barry headed the stock company, now gone out of existence. The present revival is an excellent one, and Charles Miller is effective as the hero. Ellen Boyer, a new member of the company, was seen to special advantage in the part of Rosa Ellison.

Joseph K. Jerome, who of the literary world from his own works at the Hollis on Oct. 28, matinee, was delayed coming to Boston, so that he missed the Authors' Club reception to Mark Twain and himself. For him it was "seventeen miles from Schenectady to Troy" and then several more to Boston, and the reception was all over when he got here. In the evening he saw Henrietta Crossman's play, and it is understood that the arrangements have been completed by which he will write a new modern comedy for her. If that is the case his day in Boston was a profitable one.

After a short stop at their winter home, at the Parker House, Mr. and Mrs. R. P. Cheney (Julia Arthur) started westward, making their first stop at Chicago.

An important engagement has been made for the approaching production of Cloverleaf, and the principal comedy part will be taken by Henry Clay Barnstone, who was for so long a time one of the stars and corner of the Bostonians. He has recovered his health and returns to the stage to take the part of Honorable Jefferson Jackson Clover, Secretary of the Department of Agriculture.

The Ben Greet Players will not do Everyman when they come to Jordan Hall in December, but their offerings will be entirely Shakespearean.

Henry W. Savage, who has been down at the Hot Springs, Va., will not come back to Boston until it is time for his opera company to produce The Valkyrie.

Edward Bressa and his wife were the guests of honor at a reception given by Mr. and Mrs. Hallett Gilbert last week. Many theatrical people were present, and Marie Colgate sang several of Mr. Gilbert's songs.

Gertrude Farrar's Melrose friends seem to be of the opinion that she will revisit her old home next month, and they are planning for a big public reception to meet her. She will not sing at the Metropolitan Opera House until next year.

Mary Howe Davis, the Vermont soprano, who sang in opera abroad, but who has been recently identified with concert work, because the bride of Edward N. Burton, of South Leicester. The ceremony was performed at the Parker House by Rev. J. C. Duncan, of Clinton, and only a few intimate friends were present.

Georgiana M. Harris, who died in the house at Amesbury where she had lived alone and whom death was relieved by the strange actions of her pet dog, was at one time an accomplished violinist, and opera singer. She was sixty-one years old.

Hugh P. McNally, Jr., one of the dramatic

critic of the Herald, for whom he was named, has been elected president of his class in the Roxbury High School.

Arrangements have been completed during the past week by which the Russian players now in New York will come on to Boston once a month to give a play at the Bijou.

The College Widow closed its long season in Boston with as big a demand for seats as ever. For the last night of the engagement prices were advanced and the orchestra was under the stage.

Lindsay Morrison is going to give at the Empire a melodrama never before presented here, Two Little Sailor Boys, which has been placed in rehearsal.

Henry B. Harris was confined to his bed when it came time for The Lion and the Mouse to start for Boston for the production of the play here, and he could only come on the condition that his doctor accompany him. This he assented to, and the physician came, remaining three days, until the manager was pronounced entirely recovered.

Excursion parties will be the next thing arranged in connection with As Ye Sow, and Colonel W. A. Thompson is looking out for that feature with special trains from out-of-town places to Boston to see the play.

The great success which A Message from Mars made recently at the Empire has made it positive that the play will be revived again later in the season.

Special plans are being made for half a dozen Shakespearean productions to be scattered through the season at the Castle Square, beginning with Much Ado About Nothing in the near future. An arrangement has been made with the Twentieth Century Club to have special Monday afternoon performances under its auspices for the benefit of school children in the city and suburbs. The price of season tickets was placed so extremely low that immediately the whole capacity of the house was subscribed, but that dilemma was for the club to straighten out and not the theatre, since the daily matinee made it quite impossible for more than one extra performance of each bill to be given.

Mrs. Lindsay Morrison, wife of the manager of the Empire, has been receiving the sympathy of her friends on the death of her mother, Mrs. Louise Bregazzi, which occurred in Washington last week. Mrs. Morrison was with her during her last illness. She was sixty years old and was the widow of a well-known hotel man in that city. He was one of the six men who carried the body of President Lincoln from the house in which he died to the White House.

Lacy Caben showed her versatility in The College Widow by replacing Ivy Troutman during her illness. She did the same thing for Frances King earlier in the engagement.

Russ W. Harding has been obliged to resign his position as treasurer at the Empire and to retire temporarily at least from theatrical life. This will be learned with regret by very many personal friends. He has given long and faithful service in his profession and he retires with a record of eleven years at Keith's and four at the Castle Square and Empire.

The Dorothea Dix Hall Association, which has cared for hundreds of stage children and children of struggling actors, is now established in a large four-story house at 63 West Newton street, with a resident corps of manager, treasurer, teacher and housekeeper. Every child-loving member of the profession who comes to Boston this season should visit the hall and contribute the trifling membership fee of a dollar to a work which has no paid officers and which furnishes a sort of care which neither the parents nor the public schools are able to provide.

JAY BOSTON.

BALTIMORE.

Mary, Mary, Quite Contrary—The Darling of the Gods—Peter Pan—Musical Affairs.

(Special to The Mirror.)

BALTIMORE, Oct. 30.

Henrietta Crossman is seen at Ford's this week in Mary, Mary, Quite Contrary, where she is supported by an excellent company in a play well staged, and she gives a delightful performance. Richard Carle will follow in The Mayor of Tokio.

It is safe to predict that Although's will do a record-breaking business this week with Belasco's The Darling of the Gods. Percy Haswell fills the role of Yo-San and Robert T. Haines repeats his performance of Kara. The company with which Mr. Belasco has surrounded these artists is in all respects up to his high standard, and the play is mounted in a manner which elicits the plaudits of the audience. Mrs. Pike will follow on Nov. 6 with the Manhattan company in Leah Kleeschna.

Maud Adams is at the Academy in the new Barrie play, Peter Pan. Her performance is sweet and entertaining alike to young and old, and Miss Adams lends to the character of Peter Pan a charm and grace that is simply inimitable. Owing to the condition of her health there will be but five performances during the week. Wright Lorimer will follow in The Shepherd King.

Bickel, Watson and Wrothe are at the Auditorium in Tom, Dick and Harry. The next attraction will be in New York Town.

A. H. Wood's Dangers of Working Girls holds the stage of the Holiday Street. Eight bills is the underline.

Girls of the Streets is at Blaney's. Laura Alberts is the principal player. Fighting Fate will take its place next week.

John J. Kennedy produces The Midnight Express at the Bijou.

Mrs. Pike's engagement in Leah Kleeschna is looked forward to as one of the leading events of the local dramatic season.

On Monday evening, Nov. 6, Alice Nielsen will come to the Lyric for an evening and matinee of grand opera. She and her company will be heard in Don Pasquale.

HAROLD RUTLAND.

CINCINNATI.

Cousin Billy—Hauptmann's Rose Bernd—Woodland and Other Attractions.

(Special to The Mirror.)

CINCINNATI, Oct. 30.

The event of the week is the appearance at the Grand to-night of Francis Wilson, for the first time appearing here in a comedy without music. A large audience was present and testified as to their approval of Cousin Billy and The Little Father of the Wilderness. Prominent in Mr. Wilson's company are May Robson, William Lowery, George R. Spencer, R. Cooke, Edith Barker, Elva Garrett, Charles J. Greene, Sydney Kim, and Eva Singleton. Dachtelder's Minstrels follow.

The Walnut this week has Johnny Ford and Mayne Ostruc in a musical farce, Lovers and Lamenters, which is pleasing good houses. In the company are Joe Morris, George P. Watson, Florence Little, Henrietta Tedrow, Sam Shannon and J. Maurice Holden.

The German Stock company drew a large audience last night to see Gerhardt Hauptmann's Rose Bernd.

Men and Women is the magnet this week at Robinson's, where Manager Pink slightly made it impossible to seat his audience, although a considerable addition has been made to the seating capacity. Next week Captain Harrington, which has never been played in this city, will be the bill.

Our theatregoers have evidently made up their minds that anything which bears the Savage brand is all right, and last week they packed the Grand from pit to dome at every performance of Woodland. Judging by appearances, both Woodland and The College Widow could have probably remained here another week.

When The World Slaps is this week's bill at the Lyceum, where it is pleasing the patrons of that cozy house.

A Desperate Chance is at Hanch's and is repeating the success it met with there on its previous representations.

H. A. SORREN.

PHILADELPHIA.

Leah Kleckha's Success—The Girl of the Golden West—Melodramas.

(Special to The Mirror.)

PHILADELPHIA, Oct. 30.

The two weeks' engagement of Mrs. Fiske in Leah Kleckha at the new Lyric Theatre surpassed all records. The crowds that were unable to witness this wonderful performance are already requesting a return date.

Blanche Bates in The Girl of the Golden West at the new Lyric Theatre to-night was greeted with a packed house and created enthusiasm rarely seen in this city. It is a play full of life and truly pictures the early struggles of California in '49. Blanche Bates shares honors with Robert Hilliard, and the members of the supporting company all give faithful delineations. The engagement is limited to two weeks and will attract full houses for the entire term. The New Lyric Theatre has been a great success from the opening night and is becoming the favorite resort of our best people.

N. C. Goodwin, with Wolfville in his second and final week at the Broad Street Theatre and has not been the success anticipated. The public does not like the play and the press unites in calling it a bad melodrama. It looks as though Wolfville will join hands with The Beauty and the Barge. Henrietta Croaman follows Nov. 6. John Drew Nov. 20.

The most important production, with Grace George as a star, is shown in The Marriage of William Ashe at the Chestnut Street Theatre, opening to-night for a two weeks' engagement. The many readers of the novel will be well pleased with the admirable representation in five acts, portrayed by a company of exceptional merit. Grace George, with H. Reeves Smith and Ben Webster, two young English actors, carried off the honors. McIntyre and Heath in The Ham Tree follow Nov. 13. The College Widow Nov. 27.

Joe Weber's all-star company is in its second and final week at the Chestnut Street Opera House, playing to fair patronage. It is a pleasing show with all the popular favorites. The Rogers Brothers in Ireland comes Nov. 6. The Duchess of Dantzig Nov. 20.

Jerome K. Jerome, the noted English novelist, will give a special matinee reading at the Chestnut Street Opera House Nov. 10.

The Embassy Ball, with Lawrence D'Orsay, is in its second and last week at the Garrick Theatre. It is the same old story as The Earl of Pawtucket. Kyrie Bellew comes in Raffles Nov. 6.

Alice Nielsen, the American prima donna, will give a single performance of Don Pasquale in its entirety at the Lyric Theatre on the afternoon of Nov. 8.

Burton Holmes appears in illustrated lectures at the Academy of Music Nov. 16, afternoon and evening, with four succeeding Thursdays to follow.

It is reported that Comin' Thro' the Rye has been transferred to a syndicate of Chicago capitalists and will be placed on tour with an elaborate production.

Checkers, with Hans Roberts as the star, is in its second and last week at the Walnut Street Theatre. Charles E. Grapewin in It's Up to You, John Henry, comes Nov. 6.

Emma Calvé in concert is booked at the Academy of Music for the afternoon of Nov. 18.

Charles E. Blaney has secured a ten-year contract with George Fiske O'Hara, a former tenor of The Bostonians, and will shortly present him in a new Irish musical comedy, which he has written expressly for the star.

The many friends and admirers of the pretty and talented Eva Tanguay, who is capable of giving an entire show by herself, crowded the Grand Opera House this evening to witness The Sambo Girl, two hours and a half of solid merriment. The large and pretty chorus is a prominent feature. A big week with large returns is a certainty. Tom, Dick, and Harry follows Nov. 6. The Four Mortons in Breaking Into Society Nov. 13. Nat Willis comes Nov. 20.

The Beauty and the Beast, the gorgeous London production, holds the boards at the Park Theatre. It is a big attraction at popular prices. Creston Clarke as Monsieur Beauchamp comes Nov. 6. Denman Thompson arrives Nov. 13 for three weeks.

David Harum, with William H. Turner in the title-role, is at the National Theatre. It is a clever performance and well received. The Light-house by the Sea comes Nov. 6. Russell Brothers Nov. 13.

Selma Herman in a sensational melodrama, Queen of the Convicts, is a strong attraction this week at the Girard Avenue Theatre and enables the star to prove her ability to deal with thrilling sensations. The staging of the play and the support are excellent. How Barker Batted In arrives Nov. 6; Lieutenant Dick, U. S. A., Nov. 13.

Past Life in New York, with Julian Rose, the noted character delineator, in the star role, furnishes the programme for this week at the People's Theatre. This is one of Al H. Wood's scenic thrillers, such as amuse uptown audiences. Tracked Around the World appears Nov. 6; The Way of the Transgressor 13; Human Hearts 20; Thomas K. Shea 27.

Blaney's Arch Street Theatre has a melodramatic novelty, How Hearts Are Broken, by Langdon McCormick. It is full of sensations and romance. The Child Slaves of New York comes Nov. 6.

Herbert's Kensington Theatre presents The Shadow Behind the Throne, which appeared for the week of Oct. 2 at the Girard Avenue Theatre. It seems rather early for a return date at an uptown house. The Child Wife arrives Nov. 6.

The Empire Theatre (Frankford) offers Oct. 23 for three nights and one matinee A Slave of the Mill, changing for the balance of the week to a new attraction, Peck's Bad Boy.

The Foreign Theatre Stock company appears this week in Kyrie Bellew's production of A Gentleman of France, with its elaborate accessories and sensational features. This is its first representation at popular prices, and it attracts big houses at the matinee and evening performances. The Light of Other Days is billed for Nov. 6.

The Standard Theatre Stock company is giving a creditable representation of The Crime of Baltimore, dramatized from the novel of Laura Jean Libby. It is a story of human interest and powerful dramatic situations, with splendid scenic surroundings. The Favorite Stock players received a well-deserved ovation. Why Women Sin is billed for Nov. 6.

Dumont's Minstrels at the Eleventh Street Opera House have another new burlesque, I'll Meet You at the Reading Terminal. Horton has a new song, "Find a Home for Me." Hughey Dougherty has been out of the bill for a week suffering with a cold. The business has been something phenomenal.

The Irish Ladies' Choir from Dublin is at the Academy of Music for two evenings in grand concert for the benefit of St. Vincent's Home.

The Philadelphia Orchestra, Fritz Scheel, conductor, begins its second series of concerts at the Academy of Music with a matinee Nov. 3 and an evening performance Nov. 4. Madame Louise Bauer is the soloist.

Madame Emma Eames, the noted soprano, will give a recital at the Academy of Music on the afternoon of Dec. 2.

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The Philadelphia Orchestra, Fritz Scheel, conductor, begins its second series of concerts at the Academy of Music with a matinee Nov. 3 and an evening performance Nov. 4. Madame Louise Bauer is the soloist.

Madame Emma Eames, the noted soprano, will give a recital at the Academy of Music on the afternoon of Dec. 2.

of a hit, and Blanche Bates covered herself with glory in a character portrayal of unusual strength and finish. Two other characters in the play that stood out strongly were the Jack Rance of Frank Keenan and the Dick Johnson of Robert Hilliard. To-night the large attendance continues at the laughable comedy, Mrs. Temple's Telegram, which scores such an instantaneous success that another excellent week is in view. The presentation is in the hands of a competent company. Great praise is awarded the splendid efforts of William Morris, Harry Connor, Albert Britton, George Probert, Sydney Lee, Carrie Hastings, Antoinette Perry, Rose Swain, and Grace Reia.

At the new National Theatre to-night Viola Allen presents Clyde Fitch's costume play, The Toast of the Town, to a large and fashionable gathering that greets the star and the play with unmeasured approval. Miss Allen appears in the role of Betty Singleton, a stage favorite of the past century. The part fits her personality completely, and her artistic talents are displayed with rare grace and charm. The production is one of unusual magnificence. The support includes Isabel Irving, Fanny Addison Pitt, Alice Wilson, C. Leslie Allen, James Young, Hamard Short, Harrison Hunter, and A. E. Anson.

George M. Cohan and his singing and dancing company have an excellent opening at the Columbia Theatre in Little Johnny Jones. The Yankee Doodle comedian is again an immense favorite. His songs and special musical numbers are particularly attractive. Tom Lewis is a strong feature as the Unknown.

The pantomime comedy Eight Bells rings merrily at the Academy of Music, where a big first-night audience applauds the superior acrobatic work of the Brothers Byrne.

The County Chairman, under Henry W. Savage's management, closed its season in Washington on Saturday night. A new managerial firm has been established, and after a week's lay off the present company will continue on tour. Mr. Savage has sold out his interest to the star of the production, Madya Arbuckle, who has become associated with Joseph E. Lockett, of the Columbia Theatre. It is stated that Mr. Savage is resigning several of his present productions to concentrate all of his energies on grand opera and musical productions.

The Boston Symphony Orchestra of ninety-six

in prominent parts and all of them have left pleasant impressions. One of the much-discussed scenes in the piece, shows the beginning of a "cross-country run," with a number of high-bred horses on the stage. The Girl and the Bandit, which closed last night, asked odds from no competitor for popularity. Manager Floyd is "up in the air proper" now that Babes in the Wood is actually within hailing distance at the house. How to put a company of one hundred and forty people on the Garrick stage, to say nothing of John C. Fisher's circus scenery, is the problem vexing the attaches.

Woodland, which opened at the Olympic last night to a large house, is a "musical fantasy of the forest," and is constructed wholly on unique lines. The wild birds have been chosen as characters in the story, with suitable prominence given the eagle and the nightingale as against the jaybird and the owl and other unpoetic feathered creatures. The company includes Henry Bulger, Helen Hale, Sherman Wade, Walter Lawrence, Louis Casavant, and others. The Runaways is paying its annual visit to the Grand, with Charles Evans in the leading role. The piece came originally from the Casino Theatre in New York, and from its first appearance to the present it has been a popular success. There have been occasional changes in the cast, until now few of the original company remain. But the newcomers, having to live up to the records of their predecessors, have always been on their good behavior. Mr. Evans, who wrote in the Good Old Summer Time, and who appeared in a play of that title when last seen here, has succeeded Arthur Dunn as leading comedian with the production. He is an entertainer of merit and has enjoyed almost as much favor here as Mr. Dunn.

Vilma von Hohenau appeared in Sardou's Odette Wednesday night at the Odéon. She had her first important opportunity this season as the heroine of this drama, and she made the most of it. Odette is the daughter of a mother with a past, the victim of heredity, who cuts the Gordian knot by committing suicide at the end of the play. Vilma von Hohenau was ably supported by Richard Wirth as the Count de Clermont-Latour, Odette's husband; Ludwig Lindikeff as Philippe le Hebe, and the other members of the stock company. In staging the play with elegance and style Ferdinand Welb

in Cousin Billy and The Little Father of the Wilderness; Garrick, John C. Fisher's tremendous production, Babes in the Wood; Century, Madame Schumann-Heink in Love's Lottery; Grand, Lovers and Lunatics; Imperial, The Funny Mr. Dooley; Havlin's, The Boy Behind the Gun.

Alice Nielsen sings for the Apollo Club in November. She probably will be heard at the Odéon Jan. 25, with her own concert organization, which includes Francesca Frattoli, baritone; Mario Prati, tenor, and three others from the grand opera of Naples, Rome, and Milan. They will give scenes from Don Pasquale, Il Barbiere, Traviata, Rigoletto, and La Boheme, the compositions of Mozart and others.

There would seem to be a good-natured rivalry between Gus Thomas, George Ade and Clyde Fitch as to who should write the most plays. All have been more than well represented locally this season. Fitch's The Woman in the Case gave way to Ade's The College Widow, and Ade's Sho-Gun was succeeded by Thomas' Mrs. Leffingwell's Boots. Incidentally the tip is out that our own Alfred G. Robyn is writing four operas—count 'em, four—simultaneously; which leads one of my satiric newspaper friends to remark that Robyn can do it by composing with all of his extremities at the same time.

RICHARD SPAMER.

GOSSIP OF THE TOWN.

Frank Curtis, long a manager for Belasco and Mayer's road companies, has bought a chicken ranch in California and will devote himself to poultry instead of plays hereafter.

Douglas Gerald has arrived in Australia, being engaged by J. C. Williamson to play Lancelot again in Merely Mary Ann with the Tittal Bruns company.

The Newdealers, Booksellers and Stationers' Protective Association of Troy and vicinity will hold their first annual ball at Harmony Hall, Troy, on Thanksgiving night.

Mabelle Blanche Conlan, daughter of Warren J. Conlan, was married to George Ernest Warren, a young business man of Shelton, Conn., on Oct. 11, at the home of the bride's parents, in Biddeford, Me.

It was a day of presentations last Wednesday in Proctor's 125th Street Theatre. A series of gifts from the patrons of the house was presented to Jessie Bonstelle, Beatrice Morgan and William J. Kelley. Miss Bonstelle received a gold-lined silver loving cup, Miss Morgan a jeweled ring, and Kelley a solitaire diamond stud and a lion's head diamond stickpin, together with several large floral pieces.

Annie Wood, who for many years has been popular in big productions, including those of Richard Mansfield, and for the past three months has been very ill at her residence in New York City, is reported as being near recovery.

Adelaide Alexander, who played leading roles with Ben Greet's Shakespearean company on tour last season, is recovering from an operation for appendicitis. She has been re-engaged for leading roles this season.

Julia Dean has signed a contract with Maurice Campbell to play the name role of The Little Grey Lady, which Annie Russell was considering before she arranged to appear as Major Barbara. Dorothy Donnelly will also be in the cast.

Oryro Kastorn, violinists for the Calvé Concert company, arrived in New York last Friday on the Pretoria.

The benefit given the members of the stranded Vernon Stock company by Manager Wisa, of the Echo Athletic Club, in Baltimore, was sufficient to get the people home. The Hotel Theodora, where the company stopped, made a big donation, as did the local theatre managers and visiting companies, especially Charles E. Blaney's Child Slaves of New York company.

Charles E. Sarver, city editor of the World, and Lucy Spencer, daughter of Anna Garland Spencer, were married in New York City on Oct. 24. Mrs. Sarver was at one time a member of Mrs. Fiske's company, and played Lady Jane to Mrs. Fiske's Becky.

Ernest Stuart, who has been ill in a hospital in Montreal, has recovered sufficiently to go to her home, where she will rest for a few weeks.

Hildur Ostman opened her season as a star under the management of Vernon and Raub at Nyack, N. Y., on Oct. 28. The organization is known as Hildur Ostman's East Lynne company.

Hobart Bosworth, who has been ill for some time, is slowly regaining health in Southern California. His wife, known professionally as Adele Farrington, has joined the Belasco Theatre Stock company at Los Angeles.

Arrangements are being made whereby musical productions staged by Julian Mitchell, included Wonderland, will be given London hearings.

Owing to the sudden death of Montjoy Walker, the comedian of the Herald Square Opera company, the performances in Helena, Ark., Clarkdale and Greenwood, Miss., were badly crippled, but the management has succeeded in filling the position and the route of the company will be played as scheduled.

W. F. Granger, a member of Her First Fable Step company, was injured by a blank cartridge during the performance of the play in Toledo last Thursday night.

With the closing performance of The County Chairman at the Columbia Theatre, Washington, last Saturday night all the rights and titles of the play written by George Ade, passed into the ownership of Madya Arbuckle and Joseph E. Lockett, who has been manager of the Columbia Theatre for several years and is a well-known young business man. The company will remain intact and will continue the tour through the East and Middle West.

Harry A. Powers, a member of Mildred Holland's company, and Minnie Gogger were married at Buffalo, N. Y., on Oct. 5.

Nina Lawrence has left New York for the Catskills, where she intends staying for the winter.

Through the courtesy of Manager Blumenthal, of the West End Theatre, and Nixon and Zimmerman, the children of the Hebrew Orphan Asylum, at 188th Street and Amsterdam Avenue, will be entertained at the matinee performance of Simple Simon Simple on Saturday, Nov. 4.

Belasco and Mayer have taken the Bell Theatre, San Francisco, for the rest of the season, their lease at the Central expiring this month. The new house has a capacity of 1,000.

Edna Luby has arranged to give her imitations of prominent actresses abroad. Included in her new repertoire are impersonations of Marlene Elliott, Katie Barry, and Edna May.

Maud White, now playing in The Prince Chap, is said to have been offered an important part in The Jury of Pairs, a drama in which Henry B. Irving is to star at the Shaftsbury Theatre, London.

Arch Selwyn, of Selwyn and company, has sailed for London to establish headquarters in that city.

Trudie Harris, an American pianist and composer, has returned home after five successful years abroad. She will be heard this season under the management of London G. Charlton. Her "Piano Concerto" had its first performance in Paris last Spring.

Susanna Agnes Geary, a chorus girl in The Shepherd King, whose stage name was Ethel Durrell, has been identified as the victim in the suit case murder mystery. Morris Nathan, secretary to the manager of The Shepherd King company, to whom the girl was engaged, broke down completely when charged with her murder.

Dore Davidson arrived from Europe on Oct. 28.

Echoes from Broadway closed its season on Oct. 28.



GEORGE H. PRIMROSE.

Many have been the rumors in the last few years regarding the retirement of the popular minstrel, George H. Primrose, whose likeness herewith appears, but each successive season his ingenuity and energy have brought such an increase of fame and popularity that the matter of retirement gives him little trouble. This season the Big Primrose Minstrels, of which he is the sole proprietor, seems destined to greater success than that of any preceding year. His labor and

personal attention to every detail will account for the splendid welcome and success he has met with in the past ten weeks. That Mr. Primrose is completely satisfied with the novelty, up-to-dateness and the distinctly "Primrose flavor" that pervade it saying a great deal, for he is accounted a hard audience. He has a long season in view, playing the Polly Theatre, Brooklyn, this week, with the Boston Theatre, Providence, and the other Eastern cities to follow.

performers, under the conductorship of William Gerick, will give the first of the season's concerts at the New National Theatre Tuesday, Nov. 7. The soloist will be Madame Johanna Gadski. The Belasco programme is one of the best issued by the experienced programme publisher, Whitman Osgood, in illuminated cover, engaging society columns and selected advertising matter.

JOHN T. WARD.

ST. LOUIS.

A Fair Exchange—The Winning Girl—Woodland—Sardou's Odette.

(Special to The Mirror.)

St. Louis, Oct. 30.

St. Louis playgoers this week have a difficult choice, for the bills are of exceptional quality. At the Century last night Henry M. Blossom's latest play, A Fair Exchange, went on for the first time. Mr. Blossom achieved distinction a few years ago by his successful comedy-drama, Checkers, which was given its first presentation at Philadelphia last month ago. He has written a new operatic comedy, in which Miss Fritz Scheff will have the leading role. In A Fair Exchange the leading part is played by Thomas Ross, a delightful comedian, who made his first emphatic hit in Mr. Blossom's earlier play. The company includes Lizzie Hudson Collier, Claire Kulp, Albert Lawford, Bijou Fernandez, and Gertrude Doreman.

Low Dockstader, with the strongest minstrel organization with which he has ever been associated, was at the Century last week.

Frank L. Perley came into town himself to be present at the send-off of his new one, The Winning Girl. He calls it a "musical comedy of today." The piece is by Charles W. Doty and Herman Perlet, and has been constructed for the exploitation of numerous talented and popular people. Caroline Hull, Mabel Fenton, Blanche Dayo, and Frederick Bond have all been heard

distinguished himself. Last night the farce-comedy offering at the Odéon was Los von Mann (Away with the Men!), a laughable travesty on the "new woman" and her idiosyncrasies.

McFadden's Bow of Flats is at Havlin's. The name is an old one, but the production is always kept up to date. The Edward W. Townsend words and the Glen MacDonough music remain, but the specialty makers are changed from year to year, so there is always something new. It is one of the most successful farcical productions before the public, and never fails to make good when it comes to St. Louis. This year the performers are Billy Barry, Joe Deming, Marie Henry, May Baker, and others.

After a thorough exploitation of Oberammergau and the roads leading into the Bavarian Alps, Burton Holmes took his audience Thursday into the Tyrolean section of lower Germany. The travelogue was divided into two parts, the second part beginning with Betan, the home of Bacchus. Next Thursday afternoon Mr. Holmes will give a lecture on Switzerland at 4 o'clock in the afternoon at the Odéon for the benefit of the Under Age Free Kindergarten. His regular lecture on Switzerland will follow the same night.

Manager Russell, of the Imperial, is elated over the fact that he has a new play by Charles E. Blaney to offer his patrons. The author of Across the Pacific and dozens of other popular pieces has called his latest production Young Buffalo, King of the Wild West, and has made the play strong by the use of all the types that are beloved by the patrons of the Imperial—the cowboy, the desperado, the Chinaman, and all the rest. Two tremendous houses greeted the new offering yesterday.

Next week's promising entertainments will include a "cartoon talk" by R. F. Outcault, the famous artist who created "the yellow kid," "Buster Brown," and other laugh-provoking children. Mr. Outcault will appear at Y. M. C. A. Hall next Thursday night and on the following afternoon.

Coming attractions: Olympic, Francis Wilson

WASHINGTON.

The Girl of the Golden West—Mrs. Temple's Telegram—The Toast of the Town.

(Special to The Mirror.)

WASHINGTON, Oct. 30.

The opening week of the new Belasco Theatre was a triumph of a pleasurable nature for the new management. The attendance has been up to the capacity of the house and the enthusiasm of the audience remains undiminished. The Girl of the Golden West made the biggest kind

THE NEW YORK DRAMATIC MIRROR



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EDITOR.

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TO ADVERTISERS.

Advertisers will please note that THE MIRROR to bear date of Nov. 11 will go to press earlier than usual, on account of the holiday on Nov. 7 (Election Day). The first forms, including the last page, will close on Friday, Nov. 3, at 3 o'clock p. m., and no advertisement can be received later than noon of Saturday, Nov. 4. THE MIRROR will be published for the week on Monday, Nov. 6.

ONE PRACTICAL IDEA.

If the advocates of a systematic means for making the Actors' Fund independent of public benefit entertainments would adopt the plan by which E. S. WILLARD and the members of his company make their regular contributions, the problem that has vexed the Fund managers for years would be definitely and permanently disposed of. A number of years ago Mr. WILLARD expressed an objection to the practice of replenishing the Fund by means of benefit performances calling for public support, declaring that members of the theatrical profession should themselves create and maintain the Fund, so that they should acquire a right to its assistance in need and be no longer regarded as objects of charity.

To give practical value to his suggestion Mr. WILLARD subsequently made a proposition to the members of his company during a London season. He offered to contribute all his profits for one night if the members of the company would donate their salaries for that night. There was a unanimous and cordial agreement, and a handsome lump sum was turned over to the Fund by "Mr. WILLARD and His Company," instead of making any distinction as to the amounts of the individual contributions.

The result was so satisfactory in every way that Mr. WILLARD followed the plan annually. That there might be no uncertainty or irregularity about it, he had a clause inserted in his contract forms, defining the agreement and designating the first Thursday in November as the night on which the contributions should be collected. The arrangement has been in force several years now, and works admirably. Whatever his profits are on that night Mr.

WILLARD puts them in with the due proportion of each actor's salary and a check for the total amount is sent to the Fund in the names of the company, but without anything to indicate the pro rata of the contributions. This plan respects the sensibilities of actors as to the publication of salaries, as no one but Mr. WILLARD knows what each actor contributes as his share of the sum forwarded. The only deduction from Mr. WILLARD's share of the night's receipts are the regular stage expenses.

In order to be thoroughly fair, as Mr. WILLARD's company is always half English and half American, he makes alternate contribution to the Actors' Fund of England and the Actors' Fund of America. This year the total collection will go to the Fund in this country; and next Thursday Mr. WILLARD will observe this annual event in Toronto. He is a favorite of the public of that city, and there is a certainty that the Fund will benefit by a handsome donation.

This practice could easily be made general. Indeed, English managers and actors have already taken definite steps to put the plan into operation throughout England, convinced that this is at once the most honorable and the most business-like way of making the Fund what it should be, an Actors' Protective Association in a literal sense. If the same course were followed in America, so that every company and organization would make a systematic annual contribution in this convenient and intelligent manner, the Fund would have a greatly increased and more secure income than has been the case under the old haphazard plan of dependence on occasional "benefits" and casual contributions. It would also dignify the Fund by removing it from the list of "charities."

There is always much theorizing as to Fund affairs, but one great fault, shown for years, has been the lukewarmness and carelessness of actors themselves as to its maintenance. Here is an example they may well imitate.

IN THE NATURE OF PROTESTS.

THE unusual number of societies formed in recent years with a view to dramatic production on lines outside of the regular theatre emphasize a spirit of protest against prevailing conditions in the theatre that has also many other forms of expression.

Of course in many of the stage societies formed there are elements of selfishness and vanity. Persons who have in one or another way been associated with the stage unsuccessfully seek in these associations to grind their own axes; and there are other persons who like to be connected with such bodies for the prominence the association will bring to them—a prominence, ephemeral though it may be, that they could not hope for in the natural order of things.

Yet eliminating all sorts of persons who seek self-exploitation, there still remain in these societies a large number of earnest devotees of the stage, who have no motive for belonging to them other than the wish for a better theatre. They have seen, and it touches them nearly, a steady deterioration of the stage, outside of mere show and external things, and they hope for a remedy for existing conditions and are willing themselves to do something, if they can, to make the stage better, although their work may go toward this purpose in a roundabout way.

It is significant that in most of these organizations there are many women. This fact newly emphasizes the great hold the stage has upon women, and suggests their strong influence in any prosperity the theatre may legitimately enjoy. Moreover, as most of these societies are formed on a theory that the theatre should have a better class of plays than it generally has at this time, it is also evident that women, more surely than men, desire plays of the best possible types in the theatre.

A women's movement just reported in Chicago is significant along these lines. The Woman's Club of that city, a large and influential body, with many others of that city able to carry the plan to success so far as money is concerned, purpose, it is said, to establish there a theatre in which will be seen none but the best and most significant of plays. The theatre is to be maintained by subscription, according to the plan, with a stock company of the best players that can be secured. The drama of SHAKESPEARE, IBSSEN, SUDERMANN, HAUPTMANN, and others of the modern school, whose works are seldom undertaken in the regular theatre, will make up the repertoire, and the company will be one in which no individual will be featured above the role essayed.

This scheme, like many others of the same nature, may not in the end be strikingly successful; yet its projection is another token of the spirit of dissatisfaction that moves the better public as to the stage of today.

PERSONAL.



Photo by Otto Sorensen Co., N. Y.

DOONE.—Allen Doone has been kept busy lately reading the numerous plays submitted to him since his recent success as an Irish star. Several well-known writers are said to be anxious to provide the young comedian with a new play.

MESSAGER.—Andre Messager, composer of Veronique, arrived in New York on the Oceanic last Wednesday to be present at the first production of the opera in America, at the Broadway Theatre last night.

BARNABEE.—A contract has been signed whereby Henry Clay Barnabee, formerly of the Bostonians, will originate the part of Jefferson Jackson Clover in Tilton Richardson's new musical satire, Cloverdell. The piece will be produced at Worcester, Mass., Nov. 27.

NIELSEN.—Alice Nielsen's first New York appearance is definitely announced for a special matinee performance at the Casino on Friday, Nov. 10, when she will be seen as Norina in Donizetti's Don Pasquale.

JONES.—Henry Arthur Jones arrived in New York last Wednesday on the Oceanic. He has brought the manuscript of several plays, but his visit is primarily for pleasure alone.

CROSMAN.—Henrietta Crosmann will begin her New York engagement in Mary, Mary. Quite Contrary at the Garrick Theatre on Christmas Day.

JEFFERSON.—Thomas Jefferson is considering a proposition to make a tour of Australia under the management of J. C. Williamson.

IRVING.—It was announced last week that Henry B. Irving would appear in New York at the close of his London engagement in The Jury of Fate, which will succeed The Walls of Jericho at the Shaftesbury Theatre, London.

MANNING.—Mary Manning expects to retire from the cast of The Walls of Jericho in about six weeks, preparatory to a starring engagement under the management of James K. Hackett.

RING.—It was stated last week that Blanche Ring has been engaged for the leading part in The Pink Hummer, now playing at the Grand Opera House, Chicago. Miss Ring has been out of the cast of It Happened in Nordland for two weeks.

BERNHARDT.—Sarah Bernhardt and her company have taken their departure from Rio Janeiro via Southampton for New York. Madame Bernhardt will begin her American tour in Chicago on November 20.

FEALY.—Maude Fealy has been engaged to star under the management of John Cort. The contract goes into effect next season, when Miss Fealy will appear in a new play by Martha Morton.

BARRE.—J. M. Barrie has postponed his visit to this city until December. When he arrives Maude Adams will be playing Peter Pan and Ethel Barrymore will be appearing in Alice-Sit-by-the-Fire.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. C. Boston, Mass.: Louis Harrison was with The White Cat, but is reported to have resigned.

CONSTANT READER, New York: 1. Richard Harlow was the original Queen of Spain in 1492. 2. Fay Templeton was not a member of the original company.

N. E. Newark, N. J.: Jo Miller, the father of all orphan jests, died Aug. 15, 1738. He was a famous comedian of his time and was of a serious and taciturn nature.

Miss W., New York city: It is difficult to name "the twelve greatest actors and actresses from time immemorial" and their parts. As to the twelve greatest playwrights "for all time," you might write Bernard Shaw.

F. G. Morristown, N. J.: 1. Charles Dickens gave his farewell reading in Steinway Hall April 20, 1868. 2. The first brick theatre in America is said to have been that at Annapolis, Md., that was opened July 13, 1752.

B. D. Waukegan, Wis.: 1. Wallace's Theatre, at Thirtieth Street and Broadway, was opened Jan. 2, 1882, with The School for Scandal. 2. The Passing Regiment ran for 102 times when played at Daly's Theatre, New York.

M. C. E. New Rochelle, N. Y.: 1. The Elks' Rest in Evergreen Cemetery, L. I., was formally dedicated June 1, 1876. 2. It was in April of 1876 that Edwin Booth while playing Richard III in Chicago had two shots fired at him by a maniac.

BOOKS AND MAGAZINES.

"THE MORMONS AND THE THEATRE," a history of theatricals in Utah, with reminiscences and comments, humorous and critical. By John S. Lindsay. Published in paper in Salt Lake City, Utah.
This volume of 178 pages is of more than local interest. It reflects a strong light on many trails of hardy pioneers besides those of the Mormon Church. It shows the far-seeing greatness of the mind of Brigham Young, who not only encouraged the drama, knowing that a people are happier and wiser, therefore better, if allowed to witness good plays, but even took part himself in the plays. Mr. Lindsay is well qualified to write this history, as he became a member of the Salt Lake Theatre Stock company in 1863. The theatre itself was built and dedicated by Brigham Young and opened with The Pride of the Market and State Secrets, March 8, 1862. No history of this place and time would be complete without accounts of Julia Dean and those wonderful babies, Maude Adams and Blanche Bates. This Mr. Lindsay is thoroughly able to furnish, as he was in the company at that time. Later he became the manager for Mrs. Kiskadden and her remarkable daughter in a tour of the Pacific Coast. His memories of other famed ones are not only instructive but often highly amusing and bear the stamp of verity.

"FAMOUS ACTORS AND ACTRESSES AND THEIR HOMES," By Gustave Kolbe. Published in two illustrated volumes at \$3 by Little, Brown and Company of Boston.

To any one who wishes art volumes for Christmas gifts nothing better can be recommended at the price of \$1.50 a volume than this collection of charmingly written articles. It will be remembered that because of their chatty and clever style they were much liked when they first appeared in The Ladies' Home Journal. Many illustrations have been added, until with the finely done photogravure frontispieces there are thirty-two full-page plates and forty illustrations in the text. No such interesting glimpses of the private lives of our famous artists has ever been given as this collection. The volume on Famous Actors has chapters on John Drew, William Gillette, Richard Mansfield, E. H. Sothern and his wife, Virginia Harrod, Francis Wilson, "The Lamb," "The Players." That on Famous Actresses treats of Maude Adams, Ethel Barrymore, Julia Marlowe, Annie Russell, Mrs. Fiske and her Home in Her Theatre, The Actress' Home Behind the Scenes, The Actress' Christmas, and Some Actresses in Summer.

JUDARIEL.—An historical and romantic drama in five acts, by George K. Hitchin. Published privately.

The author of this drama has undoubtedly read the Bible and Shakespeare, and apparently "Ben Hur." His play is a woeeful jumble of Scriptural episode, Shakespearean misquotation and the language of Low Wallace's characters, with a slight admixture of modern slang for the "comic relief."

Marshall P. Wilder, in his recent book, "The Sunny Side of the Street," has a chapter on Sir Henry Irving that is so full of characteristic stories of the great artist's greatness of heart that it is of special interest at this time.

LETTER TO THE EDITOR.

The Mistake Will Never Be Made.

New York, Oct. 22, 1905.

To the Editor of The Dramatic Mirror:
Sir.—I notice, as a matter of vital public interest, that George Bernard Shaw, in an article published in Vienna, refers to Henry Irving as a narrow-minded egotist, who was devoid of culture and who lived in a dream of his own greatness.
This arouses the suspicion that Irving at some time declined a "masterpiece" or two, having the poor taste to prefer a dead Shakespeare to a living Shaw. G. B. S. is right. He always is. Irving was narrow, even crude, in his ideas of right, public decency, nobility of purpose. That is why the Edinburgh Philosophical Institution and other learned bodies often invited him to address them.
Though G. B. S. would love to have us disagree with him, he leaves us no room for argument. Irving cultured! Certainly not. He had none of that breadth of mind, that soaring spiritual fervor which are the exclusive property of the author of those two fragrant idylls, Man and Superman and Mrs. Warren's Profession.
Irving lies silent in the Abbey, where a palpable mistake of judgment placed him. Cheer up, G. B. S. That mistake will never be made about you.
Yours for true culture,
ROBERT STODART.

CURRENT AMUSEMENTS.

Week ending November 4.

ACADEMY OF MUSIC.—The Wizard of Oz—1st week—1 to 8 times.
ALHAMBRA.—Vanderbilt.
AMERICAN.—Billy B. Van in The Errand Boy.
BRANDS.—Mrs. Leslie Carter in Zaza—1st week—1 to 7 times.
RIJOU.—David Warfield in The Music Master—156 times plus 8th week—61 to 67 times.
BROADWAY.—Veronique—1st week—1 to 7 times.
CARNEGIE HALL.—Musical Entertainments.
CASINO.—Commencing Nov. 4—The Earl and the Girl.
CIRCLE.—Vanity Fair Burlesques.
COLONIAL.—Vanderbilt.
CRITERION.—Maxine Elliott in Her Great Match—9th week—61 to 68 times.
DALY.—Edna May in The Catch of the Season—10th week—49 to 71 times.
DEWEY.—Kaiserlicher Burlesques.
EDEN MUSEE.—Figures in Wax and Vanderbilt.
EMPIRE.—John Drew in De Lancy—9th week—61 to 68 times.
FOURTEENTH STREET.—In New York Town.
GARDEN.—Robert H. Mantell in Richelieu, 4 times; Othello, 4 times.
GARRICK.—Arnold Daly in Mrs. Warren's Profession—1st week—1 to 7 times.
GOTHAM.—Beverly Burlesques.
GRAND OPERA HOUSE.—The Education of Mr. Pipp.
HARLEM OPERA HOUSE.—Sam Bernard in The Hocking Girl.
HERALD SQUARE.—Joseph Cawthon in Frits in Tammany Hall—3d week—15 to 21 times.
HIPPODROME.—A Yankee Circus on Mars—10th week—The Romance of a Hindoo Princess—3d week.
HUDSON.—Robert Lorraine in Man and Superman—9th week—41 to 48 times.
HURTIG AND SEAMON'S.—Vanderbilt.
IRVING PLACE.—Irving Place Stock in Spring Brees—5th week—26 to 32 times.
JOE WEBER'S.—The Prince Chap—22 times, plus 5th week—23 to 40 times.
KALICH.—Hebrew Drama.
KEITH'S UNION SQUARE.—Continuous Vanderbilt.
KNICKERBOCKER.—E. H. Sothern and Julia Marlowe in The Merchant of Venice—1st week—1 to 7 times.
LEW FIELDS.—It Happened in Nordland—154 times, plus 10th week—41 to 79 times.
LIBERTY.—Marie Cahill in Moonshine—1st week—1 to 40 times.
LONDON.—Baltimore Beauties Burlesques.
LYCEUM.—Just Out of College—8th week—38 to 45 times.
LYRIC.—De Wolf Hopper in Happyland—5th week—33 to 40 times.
MADISON SQUARE.—Henry K. Dixey in The Man on the Box—5th week—32 to 39 times.
MADISON SQUARE GARDEN.—Business Show.
MAJESTIC.—Vanderland—3d week—8 to 15 times.
MANHATTAN.—Madame Kalich in Monna Vanna—2d week—8 to 14 times.
MENDELSSOHN HALL.—Ben Greet Players in Henry V—6 times.
METROPOLIS.—Russell Brothers in The Great Jewel Mystery.
MINER'S BOWERY.—Cherry Blossom Burlesques.
MINER'S EIGHTH AVENUE.—Empire Burlesques.
MURRAY HILL.—The Sign of the Cross.
NEW AMSTERDAM.—Commencing Nov. 2—The White Cat—1st week—1 to 4 times.
NEW STAR.—Ralph Stuart in The Christian.
NEW YORK.—McIntyre and Heath in The Ham Tree—10th week—74 to 81 times.
PASTOR'S.—Vanderbilt.
PRINCESS.—Margaret Anglin in Zira—7th week—42 to 48 times.
PROCTOR'S FIFTH AVENUE.—Lady Windermere's Fan.
PROCTOR'S FIFTY-EIGHTH STREET.—Vanderbilt.
PROCTOR'S TWENTY-THIRD STREET.—Vanderbilt.
PROCTOR'S 128TH STREET.—Forbidden Fruit.
SAVOY.—James K. Hackett and Mary Manning in The Walls of Jericho—6th week—41 to 48 times.
THALIA.—Vanderbilt.
THIRD AVENUE.—The Lighthouse by the Sea.
VICTORIA.—Vanderbilt.
WALLACK'S.—William Faversham in The Squaw Man—3d week—9 to 15 times.
WEST END.—Simple Simon Simple.
YORKVILLE.—Stock company in Hansel Kitz.

THE USHER



There is discovered in current comment a reaction against Bernard Shaw, not based on his extrinsic eccentricities, if they may be called by so mild a name, but on his work as a dramatist. One critic says that Man and Superman marks at once and the same time Shaw's climax as a writer and the probable conclusion of his influence as a mold of opinion. There is no present evidence, however, that Shaw is a mold of opinion.

None of the commentators on Shaw seems to have noted that, highly original as so many of them take him to be, he has not enunciated an original idea. He has treated old notions cleverly, yet without anything of the sincerity that great writers—whom he pretends to scorn—have used to make their ideas convincing. In fact, he seems to be a person who, in spite of his monumental egotism, long ago concluded that he could not legitimately win fame and set about to win ephemeral attention—and possibly dollars, which sometimes are ephemeral—by throwing mud at things and persons that can stand above any dirt that may at the moment be imposed upon them.

As to Shaw's plays, so called, they have of late run sadly to emptyings. His promoters and perhaps a few of his disciples, if he has sincere followers, have found as to John Bull's Other Island that no considerable part of the public will take a political document of local application as drama, even though there be something of character and a little of wit in its projection. As to Mrs. Warren's Profession, about which there is at the moment so much pother, mainly because of the narrow views of a local "moral" executive, it presents no new question and treats an old one less skillfully, from a dramatic view, and less suggestively as to remedy, than a score of better works in the drama and in literature that might be named.

Shaw apparently is past his perihelion. It may sound of prejudice or of unwisdom to say it, but the prediction may be ventured that even twenty years from now Shaw's works will rest on those shelves of literary accumulation where dust is most to be found and least frequently disturbed, and long before that time any public estimate of him whatever will have disappeared. He will be lost in a crowd of persons who once wrote and as to whom a literary encyclopedia is always necessary for identification.

The posings of Shaw and his ill nature, which might be excused in a man given to the excesses that genius sometimes indulges, but which are quite foreign to total abstinence and a vegetable diet—he parades his alimentary method as he does everything else—would illustrate a consuming egotism if his jealousy of greater men did not. His love of notoriety dominates him evidently, and he so itches for attention that one might figuratively use a sharp-toothed rake on him and be thanked by him so long as the public would observe the consequent eruption.

The long, varied and extraordinary series of devices by which, aside from the legitimate work that any man with a "message" might be excused for following, he has attracted attention since his "plays" began to be exploited as something quite superior to anything the theatre had ever known since time began, would cause any number of circus advertising experts who might seek to parallel them in combination to retire humiliated to the peaceful vocation of agriculture, away from all sights and sounds of strenuous life. Something of this frenzy of self-advertisement would have been overlooked by the normal-minded if Shaw had been wise enough to let Shakespeare and other worthies who are dead rest in peace, with such laurels as time, which is a great adjuster of reputations, had bestowed upon them. But Shaw's endeavor to impress upon the world that there has been nothing worth while up to him and his time, and that after him nothing of moment may be expected, if really he has had such an endeavor, has put him in the way of attaining a position which even his egotism ought to survey with less satisfaction than regret. His latest and most gratuitous offense, his attack upon Henry Irving, on the very heels of death, would have disgusted most persons who have a superficial knowledge of both men even had it not been shown to be falsely based.

A large number of the fervid admirers of Shaw who imagine that they think—if they think about anything—that he is a prophet have assumed that he should have lived in the future. His more flagrant attacks on those whom and whose memories he knew were more highly esteemed than he could ever hope to suggest that he should have been a stirring fea-

ture of that age when the heaviest bludgeon, most skillfully wielded, put a man on top. There is no denying the fact that Shaw is a man of brains and he may be a man of good intentions. If this doubt were not permissible one might say, in comment on one of the thousands of his phrases that show his egotism—"I never climbed any ladder; I have achieved eminence by sheer gravitation"—that if a balloon were vocally gifted it might make the same remark.

Fred G. Nixon-Nirdlinger writes to THE MIRROR, inclosing a letter the contents of which he thinks this journal as the organ of the theatre should make public as a warning to managers who are imposed upon frequently by persons whose claims as "publicity promoters" are either fictitious or greatly exaggerated and who for alleged services expect tickets to the theatre. Every city of considerable size has a number of press fakirs. Sometimes they unwisely threaten managers who will not respond to their demands and at all times they are an abomination.

The letter inclosed to THE MIRROR is unique among its class, as will be seen. It was addressed to the manager of one of Nixon and Zimmerman's companies, and follows:

BRISTOL, TENN., Oct. 19, 1905.

HARKRAIDER & JONES, Newspaper and Magazine Contributors.

DEAR SIR: Our Mr. Jones presented theatrical credentials last night and requested the usual courtesy extended, which for the first time here or in the larger cities was refused him.

Thereupon he squandered \$3 to witness a twenty-third performance. The change we expect to receive in a roundabout way.

With a clear conscience and considerable persistence we will take pleasure in keeping posted as to your itinerary and sending advance notices to the string of dallies we represent, as well as using our best efforts toward causing the reporter staff thereon to work overtime in making hammer handles for the aftermath. Very respectfully,

HARKRAIDER & JONES.

The letter quite fully describes the business of its writers. The expectation to receive back "in a roundabout way" money paid for theatre tickets when passes were refused is suggestive, if not ingenious, and the phrases "with a clear conscience and considerable persistence" and "making hammer handles for the aftermath" would indicate that a larger field than Bristol, Tenn., may eventually get such industrious and verbally ingenious persons.

SPECULATOR ARRESTED AND FINED.

Just before the matinee performance of Madame Kalich in Monna Vanna at the Manhattan Theatre on Saturday afternoon a ticket speculator bearing the name of Arenstaff and a goodly bundle of tickets appeared before the playhouse doors and began energetically to ply his trade. His business career ended precisely ten minutes before he was detected, arrested and safely locked up in the Thirtieth Street Police Station.

The management of the Manhattan Theatre has found no difficulty in coping with the speculator nuisance, although it is sometimes claimed that managers who deplore this imposition upon the public are unable to prevent it. When the Manhattan Theatre opened under Mr. Fluke's management the speculators came in droves the first night. Mr. Fluke had two of them arrested and vigorously pushed their prosecution on the ground that they had violated the city ordinance in selling tickets in front of the theatre. The Ticket Speculators' Association employed lawyers to defend the speculators and fought every step of the case. After many delays and hearings before the police magistrate the accused were finally pronounced guilty and fined. They refused to pay the fine, were committed to jail, and a writ of habeas corpus was obtained. Argument upon this was had before Justice Clark of the Supreme Court, who affirmed the magistrate's decision and in vigorous language denounced the speculator evil.

From that time to the present, except in one or two instances, no speculator has appeared at the Manhattan Theatre, no matter how successful the plays or how great the public demand for seats, until Saturday, when a man was observed by employees of the theatre offering seats in the gallery for sale in front of the gallery entrance. This was reported immediately to Mr. Fluke, who instructed G. C. Smith, his business manager, to cause the arrest of the speculator. A detective from the Thirtieth Street Station was telephoned for, and the speculator, after offering seats to Mr. Smith, whom he mistook for a prospective purchaser, was arrested. He went on the way to the station house and bewailed the loss of the tickets he had bought to realize a profit upon. Mr. Smith made a complaint against him, and Captain Dooley stated that he would request the magistrate here whom Arenstaff was to revoke his license if he is convicted of violating the city ordinance. Arenstaff was arraigned before Magistrate Whitman on Sunday morning, fined \$2 and reprimanded.

TWO PIRACY CASES HEARD.

James L. Glass was indicted by the Federal Grand Jury in Keokuk, Ia., on Oct. 26 for pirating a copyrighted play, "Way Out West," owned by Dick Ferris of Minneapolis. This is the first indictment ever returned under the new copyright law of March 3, 1905.

The case of W. A. Brady against those implicated in producing "Without a Home," is alleged to be a piracy of "Way Out West," was heard before the United States Commissioner at Chicago on Oct. 26.

After the prosecution had completed its side of the argument the hearing was postponed until Oct. 30 to allow the defendants time to prepare an answer.

MRS. WARREN'S PROFESSION.

Bernard Shaw's play, Mrs. Warren's Profession, has been loudly condemned by Anthony Comstock, both through the press and in a personal letter to Arnold Daly, as immoral and unfit for presentation. In New Haven the piece was barred after the initial presentation. Although threatened with all the terrors of the law, Arnold Daly insists that the drama is a moral sermon and claims that he has no fear of police interference. However, he has cut certain ambiguous lines whose meaning might seem offensive.

ADA REHAN RETURNS.

Ada Rehan returned Saturday, Oct. 28, from a five months' trip abroad aboard the American liner New York, looking somewhat pale. She recently recovered from an operation for appendicitis and said she was not so strong as she would like to be. She has spent the larger part of her time on the other side in her bungalow in Scotland. She is billed to produce Bernard Shaw's play, Captain Brassbound's Conversion, but she said that she could not tell when she would be able to do so until she had consulted her physician. It is said that Charles Richards will be her leading man.

THE LONDON STAGE.

The Funeral of Sir Henry Irving—The Perfect Lover Produced Successfully.

(Special Correspondence of The Mirror.)

LONDON, Oct. 12.

Yesterday was a day of mournfulness which will ever be remembered by the many thousands by whom the name of Henry Irving, as well as the man himself, was held dear. For then it fell to the lot of vast crowds of us to pay the last possible personal tribute of respect to the memory of that great heart. Early in the week it was very properly decided that Sir Henry's funeral should take place at Westminster Abbey, where are the tombs of so many of Britain's honored dead. And within a day or two after the decision George Alexander and Norman Forbes-Robertson, whom a meeting of managers had elected honorable secretaries, had received upward of 50,000 applications for admission to that thousand-year-old sacred temple.

During the week letters and wires of condolence and wreaths in abundance poured in from all parts of Great Britain, America, the Continent and the Colonies. It is computed that the wreaths alone must have cost £5,000. This expense would, I know, have grieved the beloved and ever benevolent Irving, and he would have suggested, with his characteristic foresight, that the money should be given to one or other of the charities connected with the profession which he so dearly loved and fought for. At first it was proposed by the family that in deference to Sir Henry's well known hatred of ostentation no flowers were to be received. But a little later it was felt that the great actor's fellow players should have some chance of openly manifesting their love and esteem. In addition to the splendid wreaths sent by all the leading representatives of art, literature, the drama, and even the church, was a beautiful wreath from England's Queen who, with the King, had already sent a message of condolence.

MIRROR readers will be glad to learn that one of the most admired of the beautiful floral tributes sent came from American players, including John Drew, E. H. Sothern, Francis Wilson, Henry Miller and J. K. Hackett, all representing many other leading theatrical favorites in your ever hospitable land.

The scene at and around the Abbey's venerable pile will never be forgotten by those who witnessed it. The crowds of reverent listeners to the beautiful burial service, supplemented by Sir Frederick Bridge's setting of Tennyson's glorious death hymn, "Crossing the Bar," together with the vast crowds of sad and silent folk along the funeral route—indeed the entire reverent and mournful throng—so high and low, not only on the day of the funeral but throughout the week, formed a fitting pendant to the life-end of the great actor and still greater man whose last words on the stage were the end of Becket's prayer, namely: "Into Thy Hands, O Lord! Into Thy Hands!"

Last week I told how, on my first meeting Irving, when I was but fifteen, he rendered me a deed of kindness which I can never forget. I could fill an entire MIRROR with examples of his boundless generosity and his singular habit of pardoning slights and forgiving injuries, and Irving suffered a good deal of both in his long and arduous career—a career which started in great adversity and trial. For the present, however, my heart is too full to drop into anecdote. Later I may tell you more of this side of his many-sided character and also of his wonderful powers of humor and repartee. As, however, I have mentioned what was stamped in me by his first act of kindness (and I must conclude this present batch of Irving mementos by relating the last act of kindness and forgiveness which I saw him do at my very last meeting with him just before he started on tour three weeks ago. When I arrived in his cosy study I found Irving had just finished writing with his own hand a letter imploring a certain firm of publishers to cancel from a forthcoming book of essays by a late great canon (who died a few months before) a most virulent and entirely untrue article attacking Irving from every possible standpoint. This notable ecclesiastical essayist had long ago seen reason to repent of his inkling at Irving and had told him so.

"Therefore," said Sir Henry to me, "as I had long learned to love and esteem the dear old canon for the great good he had done in the cause of true religion, I felt that it would seem a blot on his posthumous fame to contain an essay which would in some sense have stamped him as having for the moment seemed unchristian."

Irving, you see, had thought of that cleric's memory, if those of his own belonging had not. I am glad to have to chronicle that Lewis Waller has, at the Imperial, just scored a success that promises to stand him in as good stead as your native-made Monsieur Beaulre has done so often when other ventures have failed. The new play is Alfred Suto's four-act comedy, entitled The Perfect Lover. For construction and clever characterization, and (mostly) really epigrammatic epigram The Perfect Lover is a worthy companion play to the same author's still running satire, The Walls of Jericho.

Waller's character is not the usual breezy, romantic hero with which he is usually associated, but a poor family man, a journalist who is described, forsooth, as a sub-editor of a weekly "twaddle" tab. Poor Joe Tremblett (that's his name) has his smoldering ambition, however, and when there comes along a temptation to give these a chance as well as an opportunity to better the condition of his self-sacrificing wife and daughter he nearly succumbs to the temptation. This temptation takes the form of an offer of £5,000 if he will aid his selfish and brutal brother to gain the reversion, cheap, of certain estates known to contain coal, from their owner.

The young man who loved long ago the girl who is now the brutal brother's wife, Joe's intermeddiation in the matter leads, he finds to his astonishment to condone the flight of the poor persecuted girl with her old and still, in some respects, chivalrous lover. I need not tell you that after much heartburning Joe rises to the occasion and refuses to carry out the contract.

All this struggle for all concerned is admirably set forth by Dramatist Suto, and he is admirably assisted not only by Lewis Waller himself as the plucky and perplexed journalist Joe, but also by Norman McKinnon as the beast of a brother, Evelyn Millard as that paltry person persecuted wife, Henrietta Watson as a fine spirited young maiden aunt, and Frank Mills as the sometime "perfect lover," Lord Carden.

On a recent afternoon about 350 persons of all creeds went to see Hall Caine's drama, The Redfog, at Drury Lane Theatre. They all seemed to enjoy themselves heartily—canons, archdeacons, pastors, rectors, incumbents, prebendaries, and even rabbis. Some of the ecclesiastical gentlemen invited waded very wrathfully and denounced The Redfog furiously, without, of course, having seen it. One irate minister of religion returned his invitation card written across "God forbid!"

The New Theatre will at the new year be taken over by Julia Neilson and Fred Terry, who will present there Paul Kester's new play, Sweet Dorothy of the Hall, meeting our dear old friend D. Vernon of Haddon Hall, Derbyshire.

At the moment of mailing I learn from the Waldorf management that the production of the German adaptation Lights Out, postponed on account of Sir Henry Irving's death, will be given next Wednesday with the late great actor's eldest son, H. B., in the leading part. Young Henry Irving—himself always much beloved—is sure of a hearty and sympathetic reception from the thousands of us who knew and revered his honored father.

ENGAGEMENTS.

William Haselme, for Madame Modjeska's company. Helena Frederick, as prima donna soprano at the Tivoli Opera House, San Francisco. By Henry P. Willard for At Gay Corners: Mabel Paige, Virginia Clay, Constance Glover, Estelle Wentworth, Walter H. Newman, Frederick R. Seaton, E. L. Barrett, and West Pike. Marie Clifford and E. Jacque Caldwell, for Wrought.

EVA MYRLE LEWIS.



Photo by Bushnell, San Francisco, Cal.

Eva Myrle Lewis, whose picture appears above, has had valuable experience in stock company work and has played a variety of roles ranging from soubrette to leading woman. She was recently with Bishop's Theatre Stock company, San Francisco, in Barbara Frietchie, and with Belasco and Mayer's Stock in the same city, where her versatility made her one of the most valued members of the company. She was also a member of Frank Perley's company in The Eternal Feminine. Among the parts Miss Lewis likes best and in which she has been most successful are Brenda Elmore in The Great Ruby, Nichette in Camille, and Juliet and Susan in A Night Off.

HENRY BUCKLER.

Henry Buckler, who appears in portrait and pictures of character make-up on the first page, is a well-known young actor who has attracted much attention ever since he first made his entry into the dramatic profession. He has won more than his share of plaudits from the public for his wide and generous interpretation of the parts that he has essayed, and from the press and profession for his skillful reading and the ease and facility with which he changes from one role to another of an entirely different nature and requirements. His versatility is attested to by the fact that during his nine years of stage life he has successfully played more than 125 different characters in modern, classic and legitimate drama. Mr. Buckler's first years in the business brought him into close association with many prominent actors who were artists of the old school, thereby giving him an opportunity of studying the excellent methods and technique of the legitimate drama. His schooling shows in all of his work, which is marked by an intelligence that stamps him as an actor of unusual merit and promise. Previous to Mr. Buckler's inception of his stage career he was engaged in the newspaper business in his native city, Washington, D. C.

In past seasons Mr. Buckler has been associated with Frederick Warde, Rose Coghlan, Whitney's Quo Vadis and Brother Officers, and he has also managed several companies of his own. With the Warde and Whitney engagements he made two transcontinental tours, traveling over 40,000 miles and taking in all of the States, British Columbia and Canada. During the season of 1902 and 1903 he played the unique and difficult character lead, Dinky Dan, in the comedy drama, Her Marriage Vow, and made one of the biggest individual hits ever scored in the popular priced theatres of the country.

In the past two years he has played stock engagements with the Proctor Stock, New York; the Berger Stock, Washington, D. C., and the Forepaugh Stock of Cincinnati, and supplemented the past Spring and Summer season with the Wallace Stock, Knoxville, and the Vallant Stock, Williamsport, Pa.

Mr. Buckler is conscientious, energetic and ambitious. From reports and press criticisms in different parts of the country he is considered one of the most versatile actors on the stage to-day. He has played leads, heavies, juveniles, light comedy, dramatic characters, character comedy and old men and has won pronounced success in each line, both in makeup and in interpretation. Mr. Buckler has received great praise in many parts for his unusually gifted ability at reading.

THE WHEATCROFT SCHOOL.

On Oct. 16 Mrs. A. S. Wheatcroft opened her dramatic school for the season, starting her classes in drama, elocution and expression. This year's classes are among the largest she has ever had, and an unusual number of men are enrolled in the school. She has an entirely new corps of instructors, specially fitted for the different branches they teach. The Henry Miller scholarship has been awarded, but the name of the successful competitor will not be announced until the last public matinee of the season, when the announcement will be made from the stage. The Midwinter class begins on Jan. 8 and the combined Winter and Midwinter classes promise the largest school in the history of its organization. Mrs. Wheatcroft is peculiarly fitted for the successful work she has conducted in this line, and among her most successful graduates was Margaret Anglin. It has ever been the aim of Mrs. Wheatcroft in conducting her school to make the work practical and develop carefully and successfully the dramatic capabilities of her students.

PROCTOR TO PRODUCE OLIVER TWIST.

F. F. Proctor has obtained the American rights of the new Comyns Carr version of Dickens' Oliver Twist, now being enacted at the Waldorf Theatre, London, by Beerbohm Tree, and will produce it on an elaborate scale at the Fifth Avenue Theatre. J. E. Dodson has been specially engaged for the role of Fagin, and Amelia Bingham will be seen as Nancy. Negotiations are in progress with Edward Abington, a well-known English actor, for the role of Bill Sikes. All the other parts will be carefully cast from the members of the Proctor Stock company. The play will be presented here on Nov. 13 and continued indefinitely, thus altering the policy at the Fifth Avenue of a change of bill weekly.

CIRCUS CLOSES SEASON.

The Barnum and Bailey Circus closed the season of 1905 on Saturday, Oct. 28, in Little Rock, Ark. The fever conditions caused a cancellation of a part of the South and the original closing date of Nov. 14 was changed. The tour has been an artistic and financial triumph from every point of view. The season opened March 20 in New York and since its inaugural twenty-five states and two territories have been visited, 378 performances have been given and 142 towns have been played. No accidents of any importance occurred and not a single date was missed.

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HARRISON GREY FISKE,
EDITOR.

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TO ADVERTISERS.

Advertisers will please note that THE MIRROR to bear date of Nov. 11 will go to press earlier than usual, on account of the holiday on Nov. 7 (Election Day). The first forms, including the last page, will close on Friday, Nov. 3, at 3 o'clock P. M., and no advertisement can be received later than noon of Saturday, Nov. 4. THE MIRROR will be published for the week on Monday, Nov. 6.

ONE PRACTICAL IDEA.

Is the advocates of a systematic means for making the Actors' Fund independent of public benefit entertainments would adopt the plan by which E. S. WILLARD and the members of his company make their regular contributions, the problem that has vexed the Fund managers for years would be definitely and permanently disposed of. A number of years ago Mr. WILLARD expressed an objection to the practice of replenishing the Fund by means of benefit performances calling for public support, declaring that members of the theatrical profession should themselves create and maintain the Fund, so that they should acquire a right to its assistance in need and be no longer regarded as objects of charity.

To give practical value to his suggestion Mr. WILLARD subsequently made a proposition to the members of his company during a London season. He offered to contribute all his profits for one night if the members of the company would donate their salaries for that night. There was a unanimous and cordial agreement, and a handsome lump sum was turned over to the Fund by "Mr. WILLARD and His Company," instead of making any distinction as to the amounts of the individual contributions.

The result was so satisfactory in every way that Mr. WILLARD followed the plan annually. That there might be no uncertainty or irregularity about it, he had a clause inserted in his contract forms, defining the agreement and designating the first Thursday in November as the night on which the contributions should be collected. The arrangement has been in force several years now, and works admirably. Whatever his profits are on that night Mr.

WILLARD puts them in with the due proportion of each actor's salary and a check for the total amount is sent to the Fund in the names of the company, but without anything to indicate the pro rata of the contributions. This plan respects the sensibilities of actors as to the publication of salaries, as no one but Mr. WILLARD knows what each actor contributes as his share of the sum forwarded. The only deduction from Mr. WILLARD's share of the night's receipts are the regular stage expenses.

In order to be thoroughly fair, as Mr. WILLARD's company is always half English and half American, he makes alternate contribution to the Actors' Fund of England and the Actors' Fund of America. This year the total collection will go to the Fund in this country; and next Thursday Mr. WILLARD will observe this annual event in Toronto. He is a favorite of the public of that city, and there is a certainty that the Fund will benefit by a handsome donation.

This practice could easily be made general. Indeed, English managers and actors have already taken definite steps to put the plan into operation throughout England, convinced that this is at once the most honorable and the most business-like way of making the Fund what it should be, an Actors' Protective Association in a literal sense. If the same course were followed in America, so that every company and organization would make a systematic annual contribution in this convenient and intelligent manner, the Fund would have a greatly increased and more secure income than has been the case under the old haphazard plan of dependence on occasional "benefits" and casual contributions. It would also dignify the Fund by removing it from the list of "charities."

There is always much theorizing as to Fund affairs, but one great fault, shown for years, has been the lukewarmness and carelessness of actors themselves as to its maintenance. Here is an example they may well imitate.

IN THE NATURE OF PROTESTS.

THE unusual number of societies formed in recent years with a view to dramatic production on lines outside of the regular theatre emphasize a spirit of protest against prevailing conditions in the theatre that has also many other forms of expression.

Of course in many of the stage societies formed there are elements of selfishness and vanity. Persons who have in one or another way been associated with the stage unsuccessfully seek in these associations to grind their own axes; and there are other persons who like to be connected with such bodies for the prominence the association will bring to them—a prominence, ephemeral though it may be, that they could not hope for in the natural order of things.

Yet eliminating all sorts of persons who seek self-exploitation, there still remain in these societies a large number of earnest devotees of the stage, who have no motive for belonging to them other than the wish for a better theatre. They have seen, and it touches them nearly, a steady deterioration of the stage, outside of mere show and external things, and they hope for a remedy for existing conditions and are willing themselves to do something, if they can, to make the stage better, although their work may go toward this purpose in a roundabout way.

It is significant that in most of these organizations there are many women. This fact newly emphasizes the great hold the stage has upon women, and suggests their strong influence in any prosperity the theatre may legitimately enjoy. Moreover, as most of these societies are formed on a theory that the theatre should have a better class of plays than it generally has at this time, it is also evident that women, more surely than men, desire plays of the best possible types in the theatre.

A women's movement just reported in Chicago is significant along these lines. The Woman's Club of that city, a large and influential body, with many others of that city able to carry the plan to success so far as money is concerned, purpose, it is said, to establish there a theatre in which will be seen none but the best and most significant of plays. The theatre is to be maintained by subscription, according to the plan, with a stock company of the best players that can be secured. The drama of SHAKESPEARE, ISEN, SUPREMAN, HAUTMANN, and others of the modern school, whose works are seldom undertaken in the regular theatre, will make up the repertoire, and the company will be one in which no individual will be featured above the role essayed.

This scheme, like many others of the same nature, may not in the end be strikingly successful; yet its projection is another token of the spirit of dissatisfaction that moves the better public as to the stage of today.

PERSONAL



Photo by Otto Sarnow Co., N. Y.

DOONE.—Allen Doone has been kept busy lately reading the numerous plays submitted to him since his recent success as an Irish star. Several well-known writers are said to be anxious to provide the young comedian with a new play.

MESSENGER.—Andre Messenger, composer of Veronique, arrived in New York on the Oceanic last Wednesday to be present at the first production of the opera in America, at the Broadway Theatre last night.

BARNABEE.—A contract has been signed whereby Henry Clay Barnabee, formerly of the Bostonians, will originate the part of Jefferson Jackson Clover in Tilton Richardson's new musical satire, Cloverdell. The piece will be produced at Worcester, Mass., Nov. 27.

NIELSEN.—Alice Nielsen's first New York appearance is definitely announced for a special matinee performance at the Casino on Friday, Nov. 10, when she will be seen as Norina in Donizetti's Don Pasquale.

JONES.—Henry Arthur Jones arrived in New York last Wednesday on the Oceanic. He has brought the manuscript of several plays, but his visit is primarily for pleasure alone.

CROSMAN.—Henrietta Crosmann will begin her New York engagement in Mary, Mary, Quite Contrary at the Garrick Theatre on Christmas Day.

JEFFERSON.—Thomas Jefferson is considering a proposition to make a tour of Australia under the management of J. C. Williamson.

IRVING.—It was announced last week that Henry B. Irving would appear in New York at the close of his London engagement in The Jury of Fate, which will succeed The Walls of Jericho at the Shaftesbury Theatre, London.

MANNERING.—Mary Mannerling expects to retire from the cast of The Walls of Jericho in about six weeks, preparatory to a starring engagement under the management of James K. Hackett.

RING.—It was stated last week that Blanche Ring has been engaged for the leading part in The Pink Hummer, now playing at the Grand Opera House, Chicago. Miss Ring has been out of the cast of It Happened in Nordland for two weeks.

BERNHARDT.—Sarah Bernhardt and her company have taken their departure from Rio Janeiro via Southampton for New York. Madame Bernhardt will begin her American tour in Chicago on November 20.

FEALY.—Maude Fealy has been engaged to star under the management of John Cort. The contract goes into effect next season, when Miss Fealy will appear in a new play by Martha Morton.

BARRIE.—J. M. Barrie has postponed his visit to this city until December. When he arrives Maude Adams will be playing Peter Pan and Ethel Barrymore will be appearing in Alice-Sit-by-the-Fire.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible).]

J. C. Boston, Mass.: Louis Harrison was with The White Cat, but is reported to have resigned.

CONSTANT READER, New York: 1. Richard Harlow was the original Queen of Spain in 1492. 2. Fay Templeton was not a member of the original company.

N. E., Newark, N. J.: Jo Miller, the father of all orphan jests, died Aug. 15, 1738. He was a famous comedian of his time and was of a serious and taciturn nature.

Miss W., New York city: It is difficult to name "the twelve greatest actors and actresses from time immemorial" and their parts. As to the twelve greatest playwrights "for all time," you might write Bernard Shaw.

F. G., Morristown, N. J.: 1. Charles Dickens gave his farewell reading in Steinway Hall Jan. 20, 1868. 2. The first brick theatre in America is said to have been that at Annapolis, Md., that was opened July 13, 1752.

B. D., Waukegan, Wis.: 1. Wallack's Theatre, at Thirtieth Street and Broadway, was opened Jan. 2, 1882, with The School for Scandal. 2. The Passing Regiment ran for 102 times when played at Daly's Theatre, New York.

M. C. R., New Rochelle, N. Y.: 1. The Elks' Rest in Evergreen Cemetery, L. I., was formally dedicated June 1, 1879. 2. It was in April of 1879 that Edwin Booth while playing Richard III in Chicago had two shots fired at him by a maniac.

BOOKS AND MAGAZINES.

"THE MORMONS AND THE THEATRE," a history of theatricals in Utah, with reminiscences and comments, humorous and critical. By John S. Lindsay. Published in paper in Salt Lake City, Utah.

This volume of 178 pages is of more than local interest. It reflects a strong light on many traits of hardy pioneers besides those of the Mormon Church. It shows the far-seeing greatness of the mind of Brigham Young, who not only encouraged the drama, knowing that a people are happier and wiser, therefore better, if allowed to witness good plays, but even took part himself in the plays. Mr. Lindsay is well qualified to write this history, as he became a member of the Salt Lake Theatre Stock company in 1883. The theatre itself was built and dedicated by Brigham Young and opened with The Pride of the Market and State Secrets, March 8, 1882. No history of this place and time would be complete without accounts of Julia Dean and those wonderful blues, Maude Adams and Blanche Bates. This Mr. Lindsay is thoroughly able to furnish, as he was in the company at that time. Later he became the manager for Mrs. Kiskadden and her remarkable daughter in a tour of the Pacific Coast. His memories of other famed ones are not only instructive but often highly amusing and bear the stamp of verity.

"FAMOUS ACTORS AND ACTRESSES AND THEIR HOMES." By Gustave Kobbé. Published in two illustrated volumes at \$3 by Little, Brown and Company of Boston.

To any one who wishes art volumes for Christmas gifts nothing better can be recommended at the price of \$1.50 a volume than this collection of charmingly written articles. It will be remembered that because of their chatty and clever style they were much liked when they first appeared in The Ladies' Home Journal. Many illustrations have been added, until with the nicely done photographic frontispieces there are thirty-two full-page plates and forty illustrations in the text. No such interesting glimpses of the private lives of our famous artists has ever been given as this collection. The volume on Famous Actors has chapters on John Drew, William Gillette, Richard Mansfield, E. H. Sothern and his wife, Virginia Harned, Francis Wilson, "The Lamb," "The Players." That on Famous Actresses treats of Maude Adams, Ethel Barrymore, Julia Marlowe, Annie Russell, Mrs. Fiske and her Home in Her Theatre, The Actress' Home Behind the Scenes, The Actress' Christmas, and Some Actresses in Summer.

JUDAHAEI.—An historical and romantic drama in five acts, by George L. Hutchin. Published privately.

The author of this drama has undoubtedly read the Bible and Shakespeare, and apparently "Ben Hur." His play is a wonderful jumble of Scriptural episodes, Shakespearean misquotation and the language of Lew Wallace's characters, with a slight admixture of modern slang for the "comic" relief.

Marshall P. Wilder, in his recent book, "The Sunny Side of the Street," has a chapter on Sir Henry Irving that is so full of characteristic stories of the great artist's greatness of heart that it is of special interest at this time.

LETTER TO THE EDITOR.

The Mistake Will Never Be Made.

New York, Oct. 22, 1905.

To the Editor of The Dramatic Mirror:
Six—1 notice, as a matter of vital public interest, that George Bernard Shaw, in an article published in Vienna, refers to Henry Irving as a narrow-minded egotist, who was devoid of culture and who lived in a dream of his own greatness, that Irving at some time declined a "masterpiece" or two, having the poor taste to prefer a dead Shakespeare to a living Shaw. G. B. S. is right. He always is. Irving was narrow, even crude, in his ideas of right, public decency; nobility of purpose. That is why the Edinburgh Philosophical Institution and other learned bodies often invited him to address them.
Though G. B. S. would love to have us disagree with him, he leaves us no room for argument. Irving cultured! Certainly not. He had none of that breadth of mind, that soaring spiritual fervor which are the exclusive property of the author of those two fragrant stylis, Man and Superman and Mrs. Warren's Profession.
Irving lies silent in the Abbey, where a palpable mistake of judgment placed him. Cheer up, G. B. S. That mistake will never be made about you.
Yours for true culture,
ROBERT STODART.

CURRENT AMUSEMENTS.

Week ending November 4.

ACADEMY OF MUSIC—The Wizard of Oz—1st week—1 to 8 times.
ALHAMBRA—Vanderbilt.
AMERICAN—Billy B. Van in The Errand Boy.
BELASCO—Mrs. Leslie Carter in Zaza—1st week—1 to 7 times.
BIJOU—David Wardell in The Music Master—156 times, plus 8th week—61 to 67 times.
BROADWAY—Veronique—1st week—1 to 7 times.
CARNegie HALL—Musical Entertainments.
CASINO—Commencing Nov. 4—The Earl and the Girl.
CIRCLE—Vanity Fair Burlesques.
COLONIAL—Vanderbilt.
CRITERION—Maxine Elliott in Her Great Match—9th week—61 to 66 times.
DALY'S—Edna May in The Catch of the Season—10th week—61 to 71 times.
DEWEY—Kaiser's Burlesques.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in De Lancy—9th week—61 to 66 times.
FOURTEENTH STREET—In New York Town.
GARDEN—Robert B. Mantell in Richelieu, 4 times; Othello, 4 times.
GARRICK—Arnold Daly in Mrs. Warren's Profession—1st week—1 to 7 times.
GOTHIC—Beverly Burlesques.
GRAND OPERA HOUSE—The Education of Mr. Pipp.
HARLEM OPERA HOUSE—Sam Bernard in The Holidicking Girl.
HERALD SQUARE—Joseph Cawthorn in Frita in Tammany Hall—3d week—15 to 21 times.
HIPPODROME—A Yankee Circus on Mars—10th week; The Romance of a Hindoo Princess—3d week.
HUDSON—Robert Lorraine in Man and Superman—9th week—61 to 66 times.
HURTING AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock in Spring Brees—8th week—25 to 32 times.
JOE WEBER'S—The Prince Chap—32 times, plus 5th week—33 to 40 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—E. H. Sothern and Julia Marlowe in The Merchant of Venice—1st week—1 to 7 times.
LEW FIELDS—It Happened in Nordland—154 times, plus 10th week—61 to 70 times.
LIBERTY—Marie Cabell in Moonshine—1st week—1 to 7 times.
LONDON—Baltimore Beauties Burlesques.
LYCEUM—Just Out of College—8th week—33 to 45 times.
LYRIC—De Wolf Hopper in Happyland—5th week—33 to 40 times.
MADISON SQUARE—Henry E. Dixey in The Man on the Box—5th week—32 to 39 times.
MADISON SQUARE GARDEN—Business Show.
MAJESTIC—Wonderland—2d week—8 to 15 times.
MANHATTAN—Madame Kalich in Monna Vanna—2d week—8 to 14 times.
MENDELSSOHN HALL—Ben Greet Players in Henry Mystery.
METROPOLIS—Russell Brothers in The Great Jewel Mystery.
MINER'S BOWERY—Cherry Blossom Burlesques.
MINER'S EIGHTH AVENUE—Empire Burlesques.
MURRAY HILL—The Sign of the Cross.
NEW AMSTERDAM—Commencing Nov. 2—The White Cat—1st week—1 to 4 times.
NEW STAR—Ralph Stuart in The Christian.
NEW YORK—McIntyre and Heath in The Ham Tree—10th week—14 to 21 times.
PASTOR'S—Vaudeville.
PRINCESS—Margaret Anglin in Zira—7th week—42 to 48 times.
PROCTOR'S FIFTH AVENUE—Lady Windermere's Fan.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Forbidden Fruit.
SAVOY—James K. Hackett and Mary Mannerling in The Walls of Jericho—6th week—41 to 48 times.
THALIA—Wedded and Parted.
THIRD AVENUE—The Lighthouse by the Sea.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—2d week—8 to 16 times.
WEST END—Simple Simon Simple.
YORKVILLE—Stock company in Hansel Kicks.

THE USHER



There is discovered in current comment a reaction against Bernard Shaw, not based on his extrinsic eccentricities, if they may be called by so mild a name, but on his work as a dramatist. One critic says that Man and Superman marks at once and the same time Shaw's climax as a writer and the probable conclusion of his influence as a molder of opinion. There is no present evidence, however, that Shaw is a molder of opinion.

None of the commentators on Shaw seems to have noted that, highly original as so many of them take him to be, he has not enunciated an original idea. He has treated old notions cleverly, yet without anything of the sincerity that great writers—who he pretends to scorn—have used to make their ideas convincing. In fact, he seems to be a person who, in spite of his monumental egoism, long ago concluded that he could not legitimately win fame and set about to win ephemeral attention—and possibly dollars, which sometimes are ephemeral—by throwing mud at things and persons that can stand above any dirt that may at the moment be imposed upon them.

As to Shaw's plays, so called, they have of late run sadly to emptyings. His promoters and perhaps a few of his disciples, if he has sincere followers, have found as to John Bull's Other Island that no considerable part of the public will take a political document of local application as drama, even though there be something of character and a little of wit in its projection. As to Mrs. Warren's Profession, about which there is at the moment so much pother, mainly because of the narrow views of a local "moral" executive, it presents no new question and treats an old one less skillfully, from a dramatic view, and less suggestively as to remedy, than a score of better works in the drama and in literature that might be named.

Shaw apparently is past his perihelion. It may sound of prejudice or of unwisdom to say it, but the prediction may be ventured that even twenty years from now Shaw's works will rest on those shelves of literary accumulation where dust is most to be found and least frequently disturbed, and long before that time any public estimate of him whatever will have disappeared. He will be lost in a crowd of persons who once wrote and as to whom a literary encyclopedia is always necessary for identification.

The posings of Shaw and his ill nature, which might be excused in a man given to the excesses that genius sometimes indulges, but which are quite foreign to total abstinence and a vegetable diet—he parades his alimentary method as he does everything else—would illustrate a consuming egotism if his jealousy of greater men did not. His love of notoriety dominates him evidently, and he so itches for attention that one might figuratively use a sharp-toothed rake on him and be thanked by him so long as the public would observe the consequent eruption.

The long, varied and extraordinary series of devices by which, aside from the legitimate work that any man with a "message" might be excused for following, he has attracted attention since his "plays" began to be exploited as something quite superior to anything the theatre had ever known since time began, would cause any number of circus advertising experts who might seek to parallel them in combination to retire humiliated to the peaceful vocation of agriculture, away from all sights and sounds of strenuous life. Something of this frenzy of self-advertisement would have been overlooked by the normal-minded if Shaw had been wise enough to let Shakespeare and other worthies who are dead rest in peace, with such laurels as time, which is a great adjuster of reputations, had bestowed upon them. But Shaw's endeavor to impress upon the world that there has been nothing worth while up to him and his time, and that after him nothing of moment may be expected, if really he has had such an endeavor, has put him in the way of attaining a position which even his egotism ought to survey with less satisfaction than regret. His latest and most gratuitous offense, his attack upon Henry Irving, on the very heels of death, would have disgusted most persons who have a superficial knowledge of both men even had it not been shown to be falsely based.

A large number of the fervid admirers of Shaw who imagine that they think—if they think about anything—that he is a prophet have assumed that he should have lived in the future. His more flagrant attacks on those whom and whose memories he knew were more highly esteemed than he could ever hope to be suggest that he should have been a stirring fea-

ture of that age when the heaviest bludgeon, most skillfully wielded, put a man on top.

There is no denying the fact that Shaw is a man of brains and he may be a man of good intentions. If this doubt were not permissible one might say, in comment on one of the thousands of his phrases that show his egotism—"I never climbed any ladder; I have achieved eminence by sheer gravitation"—that if a balloon were vocally gifted it might make the same remark.

Fred G. Nixon-Nirdlinger writes to THE MIRROR, inclosing a letter the contents of which he thinks this journal as the organ of the theatre should make public as a warning to managers who are imposed upon frequently by persons whose claims as "publicity promoters" are either fictitious or greatly exaggerated and who for alleged services expect tickets to the theatre. Every city of considerable size has a number of press fakirs. Sometimes they unwisely threaten managers who will not respond to their demands and at all times they are an abomination.

The letter inclosed to THE MIRROR is unique among its class, as will be seen. It was addressed to the manager of one of Nixon and Zimmerman's companies, and follows:

BRISTOL, TENN., Oct. 19, 1905.

HARKNADER & JONES,

Newspaper and Magazine Contributors.

DEAR SIR: Our Mr. Jones presented theatrical credentials last night and requested the usual courtesy extended, which for the first time here or in the larger cities was refused him.

Thereupon he squandered \$3 to witness a twenty-third performance. The change we expect to receive in a roundabout way.

With a clear conscience and considerable persistence we will take pleasure in keeping posted as to your itinerary and sending advance notices to the string of dallies we represent, as well as using our best efforts toward causing the reporter staff thereon to work overtime in making hammer handles for the aftermath. Very respectfully,

HARKNADER & JONES.

The letter quite fully describes the business of its writers. The expectation to receive back "in a roundabout way" money paid for theatre tickets when passes were refused is suggestive, if not ingenuous, and the phrases "with a clear conscience and considerable persistence" and "making hammer handles for the aftermath" would indicate that a larger field than Bristol, Tenn., may eventually get such industrious and verbally ingenious persons.

SPECULATOR ARRESTED AND FINED.

Just before the matinee performance of Madame Kalich in Monna Vanna at the Manhattan Theatre on Saturday afternoon a ticket speculator bearing the name of Arenstaff and a goodly bundle of tickets appeared before the playhouse doors and began energetically to ply his trade. His business career lasted precisely ten minutes before he was detected, arrested and safely locked up in the Thirtieth Street Police Station.

The management of the Manhattan Theatre has found no difficulty in coping with the speculator nuisance, although it is sometimes claimed that managers who deplore this imposition upon the public are unable to prevent it. When the Manhattan Theatre opened under Mr. Fiske's management the speculators came in droves the first night. Mr. Fiske had two of them arrested and vigorously pushed their prosecution on the ground that they had violated the city ordinance in selling tickets in front of the theatre. The Ticket Speculators' Association employed lawyers to defend the speculators and fought every step of the case. After many delays and hearings before the police magistrate the accused were finally pronounced guilty and fined. They refused to pay the fine, were committed to jail, and a writ of habeas corpus was obtained. Argument upon this was had before Justice Clark of the Supreme Court, who affirmed the magistrate's decision and in vigorous language denounced the speculator evil.

From that time to the present, except in one or two instances, no speculator has appeared at the Manhattan Theatre, no matter how successful the plays or how great the public demand for seats, until Saturday, when a man was observed by employees of the theatre offering seats in the gallery for sale in front of the gallery entrance. This was reported immediately to Mr. Fiske, who instructed G. C. Smith, his business manager, to cause the arrest of the speculator. A detective from the Thirtieth Street Station was telephoned for, and the speculator, who was offering seats to Mr. Smith, was arrested. He wept on the way to the station house and bewailed the loss of the tickets he had bought to realize a profit upon. Mr. Smith made a complaint against him, and Captain Dooley stated that he would request the magistrate before whom Arenstaff was to be brought at eight o'clock Sunday morning to revoke his license if he is convicted of violating the city ordinance. Arenstaff was arraigned before Magistrate Whitman on Sunday morning, fined \$2 and reprimanded.

TWO PIRACY CASES HEARD.

James L. Glass was indicted by the Federal Grand Jury in Keokuk, Ia., on Oct. 26 for pirating a copyrighted play, "Way Out West," owned by Dick Ferris of Minneapolis. This is the first indictment ever returned under the new copyright law of March 3, 1905.

The case of W. A. Brady against those implicated in producing "Without a Home," which is alleged to be a piracy of "Way Down East," was heard before the United States Commissioner at Chicago on Oct. 26.

After the prosecution had completed its side of the argument the hearing was postponed until Oct. 30 to allow the defendants time to prepare an answer.

MRS. WARREN'S PROFESSION.

Bernard Shaw's play, Mrs. Warren's Profession, has been loudly condemned by Anthony Comstock, both through the press and in a personal letter to Arnold Daly, as immoral and unfit for presentation. In New Haven the piece was barred after the initial presentation. Although threatened with all the terrors of the law, Arnold Daly insists that the drama is a moral sermon and claims that he has no fear of police interference. However, he has cut certain ambiguous lines whose meaning might seem offensive.

ADA REHAN RETURNS.

Ada Rehan returned Saturday, Oct. 28, from a five months' trip abroad aboard the American liner New York, looking somewhat pale. She recently recovered from an operation for appendicitis and said she was not so strong as she would like to be. She has spent the larger part of her time on the other side in producing Bernard Shaw's play, Captain Brassbound's Conversion, but she said that she could not tell when she would be able to do so until she had consulted her physician. It is said that Charles Richards will be her leading man.

THE LONDON STAGE.

The Funeral of Sir Henry Irving—The Perfect Lover Produced Successfully.

(Special Correspondence of The Mirror.)

LONDON, Oct. 12.

Yesterday was a day of mournfulness which will ever be remembered by the many thousands by whom the name of Henry Irving, as well as the man himself, was held dear. For then it fell to the lot of vast crowds of us to pay the last possible personal tribute of respect to the memory of that great heart. Early in the week it was very properly decided that Sir Henry's funeral should take place at Westminster Abbey, where are the tombs of so many of Britain's honored dead. And within a day or two after the decision George Alexander and Norman Forbes-Robertson, whom a meeting of managers had elected honorable secretaries, had received upward of 50,000 applications for admission to that thousand-year-old sacred temple. During the week letters and wires of condolence and wreaths in abundance poured in from all parts of Great Britain, America, the Continent and the Colonies. It is computed that the wreaths alone must have cost \$5,000. This expense would, I know, have grieved the beloved and ever benevolent Irving, and he would have suggested, with his characteristic forethought, that the money should be given to one or other of the charities connected with the profession which he so dearly loved and fought for. At first it was proposed by the family that in deference to Sir Henry's well known hatred of ostentation no flowers were to be received. But a little later it was felt that the great actor's fellow players should have some chance of openly manifesting their love and esteem. In addition to the splendid wreaths sent by all the leading representatives of art, literature, the drama, and even the church, was a beautiful wreath from England's Queen who, with the King, had already sent a message of condolence.

Mirror readers will be glad to learn that one of the most admired of the beautiful floral tributes sent came from American players, including John Drew, E. H. Sothman, Francis Wilson, Henry Miller and J. K. Hackett, all representing many other leading theatrical favorites in your ever hospitable land, and around the Abbey's venerable pile will never be forgotten by those who witnessed it. The crowds of reverent listeners to the beautiful burial service, supplemented by Sir Frederick Bridge's setting of Tennyson's glorious death hymn, "Crossing the Bar," together with the vast crowds of and the silent folk along the funeral route, indeed the entire reverent and mournful attitude of high and low, not only on the day of the funeral but throughout the week, formed a fitting pendant to the life-end of the great actor and still greater man whose last words on the stage were the end of Becker's prayer, namely: "Into Thy Hands, O Lord! Into Thy Hands!"

Last week I told how, on my first meeting Irving, when I was but fifteen, he rendered me an act of kindness which I can never forget. I could fill an entire Missus with examples of his boundless generosity and his singular habit of pardoning slights and forgiving injuries, and Irving suffered a good deal of both in his long and arduous career—a career which started in great adversity and trial. For the present, however, my heart is too full to drop into anecdote. Later I may tell you more of this side of his many-sided character and also of his wonderful powers of humor and repartee. As, however, his first act of kindness, so I feel I must conclude this present batch of Irvingiana by relating the last act of kindness and forgiveness which I saw him do at my very last meeting with him just before he started on tour three weeks ago. When I arrived in his cosy study I found Irving had just finished writing with his own hand a letter imploring a certain firm of publishers to cancel from a forthcoming book of essays by a late great canon (who died a few months before) a most virulent essay written many years ago attacking Irving from every possible standpoint. This notable ecclesiastical essayist had long ago seen reason to repent of his inkling at Irving and had told him so.

"Therefore," said Sir Henry to me, "as I had long learned to love and esteem the dear old canon for the great good he had done in the cause of true religion, I felt that it would seem a blot if his posthumous book contained an essay which would in some sense have stamped him as having for the moment seemed unchristian."

Irving, you see, had thought of that cleric's memory, if those of his own belonging had not. I am glad to have to chronicle that Lewis Waller has, at the Imperial, just scored a success that promises to stand him in as good stead as any native-made Monsieur Beauchamp has done so often when other ventures have failed. This new play is Alfred Sutro's four-act comedy, entitled The Perfect Lover. For construction and clever characterization and (mostly) really epigrammatic epigram The Perfect Lover is a worthy companion play to the same author's still running satire, The Walls of Jericho.

Waller's character is not the usual breezy, romantic hero with which he is usually associated, but a poor family man, a journalist who is described, somewhat, as a "sub-editor of a weekly twaddle" tub. Poor Joe Tremblett (that's his name) has his smoldering ambitions, however, and when there comes along a temptation to give these a chance as well as an opportunity to better the condition of his self-sacrificing wife and daughter he nearly succumbs to the temptation. This temptation takes the form of an offer of \$5,000 if he will aid his selfish and brutal brother to gain the reversion, cheap, of certain estates known to contain coal, from their owner, a young man who loved long ago the girl who is now the brutal brother's wife. Joe's intermeddling in the matter leads, he finds, to his seeming to condone the flight of the poor, persecuted girl with her old and still, in some respects, chivalrous lover. I need not tell you that after much heartburning Joe rises to the occasion and refuses to carry out the contract.

All this struggle for all concerned is admirably set forth by Dramatist Sutro, and he is admirably assisted not only by Lewis Waller himself as the plucky and perplexed journalist Joe, but also by Norman McKinnel as the beast of a brother, Evelyn Millard as that paltry person's persecuted wife, Arthur Lewis as that wife's sponging father, Henrietta Watson as a fine spirited young maiden aunt, and Frank Mills as the sometime "perfect lover," Lord Carden.

On a recent afternoon about 350 persons of all creeds went to see Hall Caine's drama, The Prodigal Son, at Drury Lane Theatre. They all seemed to enjoy themselves heartily—canons, archdeacons, pastors, rectors, incumbents, prebendaries, and even rabbis. Some of the ecclesiastical gentlemen invited waxed very wroth and denounced The Prodigal Son furiously, without, of course, having seen it. One irate minister of religion returned his invitation card written across "God forbid!"

The New Theatre will at the new year be taken over by Julia Neilson and Fred Terry, who will present there Paul Kester's new play, Sweet Dorothy of the Hall, meaning our dear old friend D. Vernon of Haddon Hall, Derbyshire.

At the moment of mailing I learn from the Waldorf management that the production of the German adaptation Lights Out, postponed on account of Sir Henry Irving's death, will be given next Wednesday with the late great actor's eldest son, H. B., in the leading part. Young Henry Irving—himself always much beloved—is sure of a hearty and sympathetic reception from the thousands of us who knew and revered his honored father.

ENGAGEMENTS.

William Haselme, for Madame Modjeska's company. Wilhelmina Frederick, as prima donna soprano at the Tivoli Opera House, San Francisco.

By Henry F. Willard for At Cory Corners: Mabel Paige, Virginia Clay, Constance Glover Daly, Estelle Wentworth, Walter H. Newman, Frederick R. Seaton, E. L. Barrett, and West Pitt.

Marie Clifford and E. Jaques Caldwell, for Wrought.

EVA MYRLE LEWIS.



Photo by Bushnell, San Francisco, Cal.

Eva Myrle Lewis, whose picture appears above, has had valuable experience in stock company work and has played a variety of roles ranging from soubrette to leading woman. She was recently with Bishop's Theatre Stock company, San Francisco, in Barbara Fritchie, and with Belasco and Mayer's Stock in the same city, where her versatility made her one of the most valued members of the company. She was also a member of Frank Perley's company in The Eternal Feminine. Among the parts Miss Lewis likes best and in which she has been most successful are Brenda Elsmere in The Great Ruby, Nichette in Camille, and Juliet and Susan in A Night Off.

HENRY BUCKLER.

Henry Buckler, who appears in portrait and pictures of character make-up on the first page, is a well-known young actor who has attracted much attention ever since he first made his entry into the dramatic profession. He has won more than his share of plaudits from the public for his wide and generous interpretation of the parts that he has essayed, and from the press and profession for his skillful reading and the ease and facility with which he changes from one role to another of an entirely different nature and requirements. His versatility is attested to by the fact that during his nine years of stage life he has successfully played more than 125 different characters in modern, classic and legitimate drama. Mr. Buckler's first years in the business brought him into close association with many prominent actors who were artists of the old school, thereby giving him an opportunity of studying the excellent methods and technique of the legitimate drama. His schooling shows in all of his work, which is marked by an intelligence that stamps him as an actor of unusual merit and promise. Previous to Mr. Buckler's inception of his stage career he was engaged in the newspaper business in his native city, Washington, D. C.

In past seasons Mr. Buckler has been associated with Frederick Warde, Rose Coghlan, Whitney's Quo Vadis and Brother Officers, and he has also managed several companies of his own. With the Warde and Whitney engagements he made two transcontinental tours, traveling over 40,000 miles and taking in all of the States, British Columbia and Canada. During the season of 1902 and 1903 he played the unique and difficult character lead, Daffy Dan, in the comedy drama, Her Marriage Vow, and made one of the biggest individual hits ever scored in the popular priced theatres of the country.

In the past two years he has played stock engagements with the Proctor Stock, New York; the Berger Stock, Washington, D. C., and the Forepaugh Stock of Cincinnati, and supplemented the past Spring and Summer season with the Wallace Stock, Knoxville, and the Vallant Stock, Williamsport, Pa.

Mr. Buckler is conscientious, energetic and ambitious. From reports and press criticisms in different parts of the country he is considered one of the most versatile actors on the stage to-day. He has played leads, heavies, juveniles, light comedy, dramatic characters, character comedy and old men and has won pronounced success in each line, both in makeup and in interpretation. Mr. Buckler has received great praise in many parts for his unusually gifted ability at reading.

THE WHEATCROFT SCHOOL.

On Oct. 16 Mrs. A. R. Wheatcroft opened her dramatic school for the season, starting her classes in drama, music and elocution. This year's classes are among the largest she has ever had, and an unusual number of men are enrolled in the school. She has an entirely new corps of instructors, specially fitted for the different branches they teach. The Henry Miller scholarship has been awarded, but the name of the successful competitor will not be announced until the last public matinee of the season, when the announcement will be made from the stage. The Midwinter class begins on Jan. 8, and the combined Winter and Midwinter classes promise the largest school in the history of its organization. Mrs. Wheatcroft is peculiarly fitted for the successful work she has conducted in this line, and among her most successful graduates was Margaret Anglin. It has ever been the aim of Mrs. Wheatcroft in conducting her school to make the work practical and develop carefully and successfully the dramatic capabilities of her students.

PROCTOR TO PRODUCE OLIVER TWIST.

F. F. Proctor has obtained the American rights of the new Comyns Carr version of Dickens' Oliver Twist, now being enacted at the Waldorf Theatre, London, by Beerbohm Tree, and will produce it on an elaborate scale at the Fifth Avenue Theatre. J. E. Dodson has been specially engaged for the role of Fagin, and Amelia Bingham will be seen as Nancy. Negotiations are in progress with Edward Abington, a well-known English actor, for the role of Bill Sykes. All the other parts will be carefully cast from the members of the Proctor Stock company. The play will be presented here on Nov. 13 and continued indefinitely, thus altering the policy at the Fifth Avenue of a change of bill weekly.

CIRCUS CLOSES SEASON.

The Barnum and Bailey Circus closed the season of 1905 on Saturday, Oct. 28, in Little Rock, Ark. The fever conditions caused a cancellation of a part of the South and the original closing date of Nov. 14 was changed. The tour has been an artistic and financial triumph from every point of view. The season opened March 29 in New York and since its inaugural twenty-five states and two territories have been visited, 378 performances have been given and 142 towns have been played. No accidents of any importance occurred and not a single date was missed.

AT THE THEATRES

(Continued from page 3.)

remainder of the week. Hamlet is announced for next week and Macbeth for the week of Nov. 13.

Grand Opera House—It's Up to You, John Henry.

Farce-comedy in three acts, by George V. Hobart. Produced Oct. 23.

John Henry..... Charles E. Grapewin
Bunch Jefferson..... Edward G. Gillespie
Kid Dawson..... Nat Kolb
Senator Peter Grant..... Fred Mower
William Gray..... James Allen
Harmony Diggs..... Harry Crandall
Bono Bonocart..... Victor Malloy
O'Hara..... John Dillon
McGarr..... John Dillon
Thompson..... C. D. Burnham
Biff..... William Tammany
Mike..... Arthur Saunders
Rastus..... Hugh H. Decker
The Man Who Gets Up and Goes Out.....

Clara J. ("Peaches")..... Anna Chance
Mrs. Peter Grant..... Ann E. Winter
Alice Gray..... Kathryn Pearl
Countess Natalie Delmonte Vecchio.....

John Henry, the last character Dan Daly played, gave Charles E. Grapewin a good opportunity in George V. Hobart's farce, now called It's Up to You, John Henry, at the Grand Opera House last week. Mr. Grapewin possesses a smooth smile and a way of smiling off Mr. Hobart's slang that makes him convincing. The play has been rewritten in part since its first presentation at the Herald Square in May, 1903, and a number of songs have been added. A complete new setting is provided and the second act, showing Dove's Nest Villa, is particularly elaborate.

Anna Chance has, of course, the principal female role as Clara J., or Peaches, who occupied the only furnished room in John Henry's heart. She sang and danced well and was well supplied with handsome gowns. Edward G. Gillespie played Bunch Jefferson fairly well and Nat Kolb, as Kid Dawson, a vaudeville performer at liberty, won special attention by his character work. Blanche Howard made much of the role of Countess Natalie Delmonte Vecchio, the jealous Italian lady, and Kathryn Pearl as Alice Gray and Ann E. Winter as Mrs. Peter Grant had suitable parts. Harry Crandall, who has been seen in many better parts, is very clever and effective in his bit of Harmony Diggs.

Among the songs that seemed most popular were "Strolling" sung by John Henry and Clara J.; "Aristocratic Annie" and "My Lonesome Little Louisiana Lady." The chorus was well dressed and composed of pretty units. This week, The Education of Mr. Pipp.

At Other Playhouses.

PROCTOR'S FIFTH AVENUE.—School for Scandal drew large and appreciative audiences last week. Charles Richman was admirable as Charles Surface and played with great buoyancy and charm. Amelia Bingham and Isabelle Brown took turns at Lady Teazle and both pleased their admirers very well indeed. J. H. Gilmour was an excellent Joseph Surface and Robert Cummings an admirable Sir Oliver. Edmund Lyons put much action into the character of Sir Peter and Gerald Griffin as Crabtree, Charles Abbe as Mosca, Geoffrey Stein as Backbit, Frances Starr as Maria, Lilla Vane as Lady Sneerwell, and Mabel Crawley as Mrs. Cardoual all scored. The settings and costumes were in excellent taste. This week's attraction is Lady Windermere's Fan.

THEATRA.—For His Brother's Crime was the attraction at the Thalia Theatre last week. Robert Gaillard appearing in the double role. Others in the cast were David Livingston, Larry Mack, J. Abbott Worthing, Thomas Jordan, Paul Jordan, Frank Farrell, Harry Beckack, Charles E. Carl, Forest Lawlor, Nathaniel Clay, Jane Tros, Inda Palmer, Jessie Arnold, Collie Russell and Claire Shade. This week, Wedded and Parted.

PROCTOR'S 125th STREET.—The Climbers proved a powerful attraction last week and the efforts of Jessie Bonstelle, William J. Kelley, Beatrice Morgan, Paul McAllister, James E. Wilson, Agnes Scott, Esther Lyon, Gertrude Roosevelt, Harold Hartwell, Robert L. Hill, Sol Aiken and Julian Reed were enthusiastically received. This week's attraction is Forbidden Fruit.

MURRAY HILL.—The Russell Brothers in The Great Jewel Mystery was the attraction at the Murray Hill Theatre last week. Owing to the illness of James Russell, the character of Michael Noonan was played by John Russell, Jr., the early part of the week. The Sign of the Cross is this week's bill.

YORKVILLE.—The Yorkville Theatre Stock company, headed by Mabel Montgomery and Eugene Moore, appeared last week in The Two Orphans before large audiences. M. R. Blimberg is now manager in charge of the theatre. Mr. Wiles having retired. Hazel Kirke is the bill for this week.

AMERICAN.—Eva Tanguay brought The Sambo Girl down from Harlem to the American Theatre last week and pleased forty-second street as much as she did 125th. This week's bill is Billy Van in The Grand Boy.

HARLEM OPERA HOUSE.—The Prodigal Son pleased uptown audiences at the Harlem Opera House last week. The Golliving Girl, with Sam Bernard and Hattie Williams, is the attraction.

STAR.—The Way of the Transgressor, with Victoria Walters in the leading role and Stephens' educated dogs strongly featured, was the attraction at the Star Theatre last week. This week, Ralph Stuart in The Christian.

ACADEMY OF MUSIC.—The Wizard of Oz replaced The Virginian at the Academy of Music last night (Oct. 30). The musical comedy has had some revision and several new features have been added.

KNICKERBOCKER.—E. H. Sothern and Julia Marlowe replaced The Taming of the Shrew by The Merchant of Venice at the Knickerbocker Theatre last night (Oct. 30).

THIRD AVENUE.—Jessie Mae Hall in The Street Singer was given a hearty welcome at the Third Avenue Theatre last week. This week The Light-house by the Sea is the bill.

ELASCO.—Mrs. Leslie Carter resumed Zaza at the Elasco Theatre last night (Oct. 30) for a week.

FOURTEENTH STREET.—The Curse of Drink was the bill last week at the Fourteenth Street Theatre. This week, In New York Town.

CLARKE HAS MANAGER ARRESTED.

Frank Eldredge was arrested on Oct. 24 on a warrant charging him with larceny, issued by Magistrate Steinert of the Seventh District Police Court, on the information of George Clarke, who at the hearing was held in \$300 bail for trial at Special Sessions. Eldredge, it is claimed, was engaged by Clarke as business manager of the Paddock Wilson company and was given \$150 to pay the Russell-Morgan Company a printing bill. Clarke claimed Eldredge paid only \$100, converting the balance to his own use. He was also given \$105 to move the company, but when the company left the city on Sunday, Oct. 15, for Elizabeth, N. J., it is alleged that Eldredge failed to show up, and Mr. Clarke says he did not see him again until he was arrested.

MARIE CAHILL'S HOME FOR GIRLS.

Marie Cahill is meeting hearty support in her endeavors to establish "The Mary Anderson Guild," a plan for bettering the conditions under which chorus girls are forced to live and work. During her engagement at the Liberty Theatre in Moonshine Miss Cahill will give a number of benefit matinees for the furtherance of this work. Friends of the project have organized a ball to be given at the Harlem River Park on Saturday, Nov. 4, the proceeds to be devoted to the founding of a chorus girls' home.

NEW ZEALAND.

Curtis' Vaudeville Company Stranded—Tittell Brune's Successful Tour—Gossip.

(Special Correspondence of The Mirror.)

WELLINGTON, Sept. 19. The New Zealand tour of the clever American actress, Tittell Brune, and J. C. Williamson's Dramatic company was brought to a close at His Majesty's Theatre, Auckland, on Sept. 2 with a special performance of Sunday. The tour was from start to finish one of the most brilliant known in the theatrical annals of New Zealand. The company sailed on the 4th for Sydney, en route for Brisbane (Queensland), where they opened last night. During the season La Tosca will be produced. Mr. Williamson having decided to keep merely Mary Ann for the forthcoming Sydney season.

M. B. Curtis' American Novelty company, which commenced a tour of New Zealand and Australia a few weeks ago, did not get far on its travels before it "went on the rocks." After the Auckland season they visited a few towns on their way to Wellington, where a six nights' season was played to poor business. The result was that the crowd was disbanded at the close of the season. The company was not strong enough for a successful tour of the colonies and Mr. Curtis should have known it before he started out, seeing that he had considerable experience in these parts on previous occasions.

Tittell Brune and J. C. Williamson's company will enjoy a fortnight's well earned rest after the Brisbane season. The recent New Zealand tour has been exceedingly trying on the combination, the "bushwacking" tour of the North Island, from Wellington to Auckland, being one of one or two night stands, and during which La Algon and Sunday were the bill of fare.

The Macmahon Dramatic company is at present playing a successful season at the Wellington Opera House. The combination, which is headed by Miss Fitzmaurice Gill and Charles Blake, is a very nice one and gives a fine interpretation of the plays produced.

At the Wellington Magistrate's Court on Sept. 4 M. B. Curtis was summoned by two female members of his disbanded company for one week's wages and one week's board and lodging. Counsel for the girls stated that Mr. Curtis' company was disbanded and that they were "stranded," being virtually left penniless. He asked for immediate execution after judgment, which was granted.

Professor Andrews and his Magic Kettle has just concluded a successful Wellington season. The South Island tour only "panned out" fair to medium. An overland tour commenced at Napier Sept. 12. The principal towns will be visited en route to Auckland.

It is estimated that since the arrival of West's Pictures and the Brunswick Orchestra and Singers in New Zealand from England, some four months ago, 150,000 persons have witnessed the entertainment, which is a record that will take some beating.

The Strand Farce Comedy company, which commenced a twenty weeks' tour of Australasia at Melbourne on Sept. 2, is due to arrive in New Zealand early in October with the English success, The J. P.

It would be a good thing in future for all vaudeville performers who accept engagements to come to New Zealand or Australia to determine fairly results, their return fare being paid before leaving America. If they do so they will make a certainty of getting back to their native country if the company they are traveling with "falls on evil times." The above paragraph is also applicable to English performers.

Bert Royce, New Zealand representative for J. C. Williamson, has "penciled in" a tour of New Zealand, to commence in Wellington on Easter Saturday. It is surmised the attraction will be a musical comedy one.

I understand that several of Curtis' disbanded company have been applying to the Fuller Proprietary for engagements, but the salaries asked were of a prohibitive nature, so no deal has resulted. The Fuller circuit is different from any of your American circuits. Fuller's only give six performances a week, with an occasional matinee.

The Fuller Proprietary continues to do capital business at its four theatres.

Nance O'Neill will commence a New Zealand tour at the termination of her present Sydney season.

Tom Pollard, proprietor of the Pollard Opera company, which a few years ago was considered a New Zealand institution, arrived from Australia on Sept. 6 on a visit to his family, who reside in Christchurch. After touring New Zealand for several years Mr. Pollard exploited South Africa with only fair results, and the company since its return has been touring the Commonwealth. It has not yet been decided whether they will visit New Zealand in the near future or not. I have heard that there is a likelihood of the company disbanding.

ANDREW SMART.

THEATRE FOR WEST PHILADELPHIA.

For some time past the building of a theatre in West Philadelphia has been considered by several well-known theatrical managers, but until G. A. Wegfarth, present lessee and manager of the Grand Opera House, Philadelphia, purchased a piece of property on Lancaster avenue last August nothing definite had been done. He will positively erect a playhouse in that section of the city to operate in conjunction with his present theatre.

Market street real estate men and property owners being desirous of having a theatre on that thoroughfare have made Mr. Wegfarth a flattering proposition, which he favors and is at present considering. They have agreed to give him a much larger piece of property, with a frontage of 150 feet on Market street and an ample depth in exchange for the Lancaster avenue tract. Furthermore the owners and real estate dealers in the immediate vicinity of the proposed Market street site have agreed to give him a purse of \$20,000, to which they will contribute, as a bonus.

As Mr. Wegfarth is experiencing some trouble in securing the property adjoining the Lancaster avenue piece he naturally looks with favor on this proposition.

The new structure will be called the William Penn Theatre and will be booked by Stair and Havlin, for whose attractions Mr. Wegfarth has closed contracts for a period of years for the entire section west of the Schuylkill River. The theatre will be one of the handiest in this country and will accommodate fully as many as, if not more than, the Grand. Rush Anderson Playman, the architect, will begin work on the plans at once and will be ready to break ground in February or March of the coming year. The playhouse will be ready to open in the early part of next Fall.

HENRY RUSSELL, IMPRESARIO.

Henry Russell, the Impresario, who is in charge of the tour of Alice Nielsen this season, was formerly a medical student in London, where he first obtained that knowledge of the singing voice that has made him famous as a teacher. He succeeded in saving the voice of Eleanor Duse, who had almost lost her power of speech through incorrect pronunciation long continued. He was the first Englishman honored by election to the College of Santa Cecilia, in Rome, and was selected while there by the Neapolitan syndicate to manage Italian opera in London. Mr. Russell has many friends in New York, and his stay here is of the nature of a social visit as well as a business trip. Last Saturday he was consulted by Lillian Russell in regard to her voice, and it is likely that she will receive some training from Mr. Russell.

CLASSIC THEATRE FOR CHICAGO.

The members of the Chicago Woman's Club are the promoters of a new theatrical enterprise, a stock company maintained by subscription and devoted entirely to the production of the better plays. It is said that Olga Nethersole has made an offer which will materially assist in raising the necessary funds. The dramas to be presented will be selected largely from the works of Shakespeare, Ibsen, Sudermann, and Hauptmann.

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CHICKENS COME HOME TO ROOST; original comedy in one act, one scene. By Thomas B. Donaldson.

THE CLAIRVOYANT. By Elma Ada Lindly.

COUNTERS OF FORTUNE; melodrama in four acts. By Clara Valerie Houghton.

DAUGHTER OF THE STORM; four-act drama. By Alma E. Lewis.

DREAM BOOK; musical farce in two acts. Book and lyrics by A. N. C. Fowler.

THE END. By Frances Swartz.

FAMILY HEIRLOOM; sketch. By Irve M. Jones.

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SHADOWS OF SHASTA; melodrama in three acts. By Carlo True Boardman.

SNOW AND THE SAWING GIRL; society play in five acts. By George L. Raymond.

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THE AUNT-I-CLUB; lyrics for musical comedy. By Eugene B. Sanger.

BAMES IN THE WOODS; automobile scene. By Robert H. Burnside and Lee Shubert.

THE BURLAND'S SECRET; a melodrama in four acts. By John Palmer Garvin.

CLOVERDELL; opera in two acts. Book by George Tilton Richardson, music by George Lowell Tracy. Lyrics by D. K. Stevens. Copyrighted by G. T. Richardson.

COUR DE MOINEAU; comédie en quatre actes. By Louis Artus.

DOCTOR'S STRENGTHOUS DAY; a play in one act. By Anna B. Higgins.

HIS MUSICAL FRIEND; farce in one act. By Alexander H. Laidlaw, Jr.

IN THE LAND OF COTTON. By Daniel L. Hart.

INTRIGUE; tragedy in one act. By Lewis MacGregor Bond.

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ROLL CALL OF THE NATION; patriotic play. By Stanley Schell. Copyrighted by Edgar S. Werner.

A ROUND-UP; idyll of Colorado in one act. By Anthony E. Willis.

SHADOW OF SYLVIA; original play in three acts. By W. Stanton Howard.

THE SMITH FAMILY REUNION; characteristic description in three acts. By Mary A. Decker.

SOUL AND SWEET; three-act farce-comedy. By James C. Crawford.

A SWELL AFFAIR; vaudeville sketch in one act, introducing a burlesque boxing finale. By Harry L. Newton. Copyrighted by Walter H. Baker and Company.

TIM FLANNAGAN'S FLITATION; one act. By Fred J. Beaman.

TIMELY LESSON; one-act dramatic comedy playlet. By John Woodford and Janette Marlboro.

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THE ELOPEMENT OF ELLAN; farce in three acts. By Marie J. Warren.

A FAMILY AFFAIR. By John J. Chatfield.

FOR HER DAILY BREAD. By Will C. Murphy.

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GOLD IS NOT ALL. By Wayne Groves Barrow.

HIS EXCEPTIONAL MOTHER-IN-LAW; one-act drama. By Mrs. F. W. Pender. Copyrighted by Edgar S. Werner.

IN PANAMA; musical comedy in two acts. By Stanley Wood and Otis Colburn.

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LIBERTY CORNERS; rural comedy-drama in four acts. By Anthony E. Willis. Copyrighted by Walter H. Baker and Company.

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AMATEUR NOTES.

The West End Dramatic Club, of Albany, N. Y., composed of boys of from nine to fifteen years of age, produced a version of Sherlock Holmes, written by one of the members. In the drawing-rooms of Mrs. Herbergher on Oct. 28. The boys acquitted themselves well and showed much earnestness in their work. Between the acts Master Armstrong Sperry sang several popular songs. The cast of The Adventure of Holmes, M. De Aguirre; Dr. Watson, Mr. Sage, M. Agnew; Mike Riley, A. Sperry; Jake Warren, R. Herbergher; Sambo, H. Drake.

The Lafayette Dramatic Club gave its fifth entertainment and ball at Muller's Bronx Casino, New York city, on Oct. 26, with the success that has marked all of this club's efforts. The programme consisted of the best one-act sketches, a Manager's Trials, Papa's Bulldog, and Darby Delan, and several excellent vaudeville acts. Among those who took part were Augustus Finch, Arden Powell, N. Charles Pecora, Al. Trol, Thelma, George B. Elliott, H. W. F. Chesney, A. S. Van Brunt, George Harrison, Mrs. L. M. Chesney, Walter Lynght, Horace Chesney, Charles Wesley, Ned Mack, Franklin McKenney, (Wig Peterson, George Harrison, Frank Harrison, William Eliza, and Ethel Thompson).

The Dilettante Players of Brooklyn gave their first performance of the season on Wednesday evening, Oct. 26, presenting a four-act comedy by Anthony Willis, entitled The House Painted White. Frequent applause and laughter greeted the effort of the young author. Willis deserves credit for this his latest achievement. The author

THE INDEPENDENT CAUSE.

The Movement to Free the American Theatre Steadily Gaining Force.

A site for a new Independent theatre has been purchased in Cumberland, Md., by Melling Brothers, the present lessees of the Cumberland Academy of Music, a municipally owned theatre, and work will be commenced at once. Melling Brothers will conduct the house on independent lines, booking plays through the Shuberts' agency. The property has a frontage of 66 feet and a depth of 200 feet. Fifteen thousand dollars of the purchase money has already been paid.

The Detroit playgoers last week had the first opportunity in several years to witness a play not controlled by the Syndicate, when the Lafayette Theatre was opened under Independent Management with David Belasco's revival of *The Heart of Maryland*. In Washington the first of the Independents' plays, *The Girl of the Golden West*, at the newly named Belasco, was another blow struck for a free stage. During the performance Mr. Belasco made a short speech, in which he said:

"I hope the good people of Washington will be good to this little house. We need your support. We are a handful of men fighting a great trust. We want to give back to our country a decent, clean stage. The stage is a place for the growth of art, not for great money in commercialism. The stage cannot prosper under a syndicate. Help us then. Help us to get back the stage that Lester Wallack and Augustin Daly left us. Help us win, ladies and gentlemen, help us win, that the other managers may assert their manhood and the artists of their country their independence. You have given so much in the past and from to-night I shall ever be your loyal and faithful servant."

Yesterday the Colonial Theatre, Cleveland, O., passed into the control of the Independents through a deal made between Drew and Campbell, lessees of the house, and the Shuberts. The opening play was *The Heart of Maryland*.

It was announced yesterday that the Shuberts have completed arrangements for a new theatre in Denver, to make one of the chain of houses already announced.

Frederick K. Stearns, who has been in New York consulting with the Independent managers regarding bookings for a new music hall in Detroit, returned home last week full of encouragement at the prospect of co-operation on the part of Eastern managers. The proposed house is to be built by a stock company and will be largely a benevolent idea, though the company intends to make the venture pay expenses.

The School Girl, presented at the Davidson Theatre, Milwaukee, with a second-rate cast, but advertised as the original New York production, has aroused the anger of the Milwaukee Journal, which offers this as an instance of Syndicate methods. It says:

"This is simply another shining instance of the cheap attempts of Al. Hayman, Klaw and Erlanger, the directors of the Davidson Theatre, and Sherman Brown, the resident manager, to goldbrick the Milwaukee public. It is not only dishonest, but it is a mighty poor business judgment. The chief asset of a theatre is public confidence in it. This sort of imposition is so easy of discovery that it is not even clever. It was hoped the Trust had proved by its experience, but it seems to fail to appreciate why there is an uprising against it all over the country. Here a new season is opened in the same old way, to the further undoing of the Trust and the insurance of the success of the Independents. Theatre managers should be required to print the original casts alongside of the casts which are employed in the cities outside of New York. Then it would be impossible to play a fraud upon the public; the theatregoers would be in a position to judge whether a production was worthy their patronage."

The St. Louis Mirror appreciates the efforts of the Syndicate to put in counter attractions to oppose the Independent house in that city. The following shows how it feels about the matter:

"The Theatrical Trust has been sending St. Louis its punkest 'shows.' That's what booms the new Garrick, even if the United Railways do try to cut out that playhouse in the new routing of cars to the theatres. The Theatrical Trust in caring to smash the Shubert venture have given the city a succession of girl and music shows to compete with like attractions at the new playhouse until the public is tired of that sort of truck. This hasn't hurt but has rather helped the Garrick, which leads in that specialty and is a small house, easily filled with the people who would go to see a music and girl show every night in the year if they could. The Garrick is a go; it is established. The Theatrical Trust should quit wasting time in fighting the Garrick and try to give the St. Louis public something new."

Says the Providence Journal: "The opponents of the Theatrical Syndicate will soon be beyond the power of underground intrigue. By making an arrangement with capitalists to build theatres in eighteen cities from which Independent attractions are at present shut out the Shuberts will be in a position to secure ample bookings for all their own attractions as well as those of Mr. Belasco and Mr. Fiske or any other manager who wish for the latter looks as if the day of arrogant monopoly of the stage were over."

The feeling in Canada is as strong as in the United States, and the Montreal Star in a long article on the Independent attractions says: "The Independents are steadily increasing the number of theatres which they are able to control, and on Monday last the theatrical combination was formed by which the Shuberts entered into an agreement with Joseph L. Rhinokoff, of Covington, Ky., and Max Anderson, of Cincinnati, whereby the latter begin at once the construction of eighteen new theatres in the Western States and Canada, to be added to the circuit already controlled by the Independents. If Montreal gets a new theatre it means that we will see such attractions as Mrs. Fiske, Mrs. Leslie Carter, Blanche Bates and many other favorites of whom we have been deprived for some time."

The Arizona Gazette, of Phoenix, recently published a two column article on the history of the Theatrical Trust and of the fight against it. In connection with the efforts of Harrison Grey Fiske, David Belasco and the Shuberts, it says: "This formidable triumvirate has recently formed an independent combination that will shortly have a chain of independent theatres reaching across the continent. It has declared war on the Trust, and all the Independent managers are flocking to its standard. It looks at present writing like the story of David and Goliath. If the new movement realizes the hopes of its well wishers the meanest and greediest Trust of the day will shortly be no more."

The editor of the Terre Haute Star expresses the feeling of theatregoers in his city in an editorial on methods of the Trust and a hope of better things. After speaking of the list of stars controlled by the Independents and of the theatres closed to them, he says: "Now this means what? It means that not one of the brilliant players mentioned—not one of whom will not occupy a conspicuous place in the theatrical history of their generation—can play this year in Indianapolis. It means that they have been excluded from the Grand in Terre Haute—a theatre of which we all are justly proud. It means that in touring the country such players must jump from Pittsburg to St. Louis. It means, in brief, that the Theatrical Syndicate is one of the most tyrannical and unjust of all the trusts that are to-day the target for popular condemnation. The public has not been greatly interested in the war of the managers. Selfish as it is, it has not been greatly concerned with the troubles of the players. But the moment the Syndicate begins to seriously interfere with the pleasure of the public, the public may be counted upon to assert itself. Here in Terre Haute the Syndicate war has attracted about as much attention as the atrocities in the Congo Free State, which means has attracted no attention at all. But now that the Syndicate has its hand in Terre Haute the public, as we said, is beginning to sit up and notice things. In conclusion, then, we would urge upon the Syndicate the necessity of abandoning what appears to be its fixed policy to treat the local theatregoers with contempt. They are not likely to submit—not if there is a way out. And there may be a way out."

ACTORS' CHURCH ALLIANCE NEWS.

National and State Headquarters, Manhattan Theatre Building, Broadway, New York City.

A business meeting of the Brooklyn Chapter, for members only, will be held at their new headquarters, Hotel Imperial, Fulton street and Red Hook Lane, on the evening of Tuesday, Oct. 31, at 8 P. M.

Mrs. J. Alexander Brown was hostess at the tea served at the headquarters of the New York Chapter last Thursday afternoon and among those present were: Irene Ackerman, J. Palmer Collins, Edith Hubbard, William N. Freeman, Katharine A. Ralph, Rev. F. J. Clay Moran, Mary Louise Woelber, John H. Costello, Regina Weil, "Aunt Louisa," Eldridge, Mrs. A. C. Greenfield, Mrs. Churchman, Mrs. Hudson Liston, Mrs. Mary I. Douglas, Mrs. E. B. Williams and Edith Totten. The following members of the Irish Ladies' Choir, who are now singing in this city, were also present with the conductress, Gwen Cassell Heller. Reids R. Boal, Kitty M. Ryan, Elsie Walsh, Violet Kelly, Evelyn Duffy, Joan Holland, Helen F. Heg, Molly V. Brennan, Kathleen Neugah, Kitty Tierney, Marguerite Dodd, Belle Armstrong, Agnes Linahan, and Annie Gillespie. The Misses Kemp, Holland and Gillespie sang several Irish selections, assisted by the choir.

"Aunt Louisa" gave the story of "Tapa," and J. Palmer Collins gave a humorous Irish story. Regina Weil will be hostess at the tea on Nov. 2, and all members are cordially invited.

THE REMODELED PARK THEATRE.

An admirable feature of the remodeled Park theatre, Brooklyn, is the sloping main floor, which obviates all need of steps and sharp declines. The floor is level with the entrance, curves in at the middle, and slopes toward the stage, so that a fair view will be afforded from every seat. The big chandeliers depending from the ceiling, which have not been in use since the late Colonel Sinn was lessee of the house, have been wired for electric lights, and the ceiling now depicts a busy blue sky. The decoration of the balcony fronts and boxes is in ivory and gold, and the walls are in ivory, giving a subdued and restful effect, in striking contrast to other Brooklyn theatres. The Park is now provided with as complete a set of exits as any other local playhouse and with the latest sprinkling apparatus. In fact, the management has been disposed to go beyond the Board of Health's requirements in all matters pertaining to the comfort or safety of the patrons of the house. Lew Parker, of the court of the Becaria, manager of the Grand Opera House and during part of that time of the Bijou as well, has been installed as manager. Robert Stevenson, who was assistant treasurer at the old Montauk, will be the Park's treasurer; Charles Lyons, formerly assistant treasurer at the Madison Square Theatre, will be assistant treasurer; Fred Schelling will be electrician; Charles Pearson, advertising agent; M. McCurdy, stage carpenter, and Edward Garner, master of properties.

DON CARLOS PRODUCED.

At the Valentine Theatre, Toledo, O., on Oct. 27 was produced for the first time in English Schiller's tragedy, *Don Carlos*, by Richard Mansfield and his company. The version of *Don Carlos* Mansfield uses follows Schiller closely, act for act, and employs the text largely as translated by R. P. Boylan. There are eight massive tableaux of the court of the Becaria in Madrid. The principals in the cast, which numbers 117 persons, were as follows: Philip II, Fuller Melish; Don Carlos, Richard Mansfield; Alexander Farnese, Thomas Mills; Marquis of Posa, A. G. Andrews; Duke of Alva, Leslie Kenyon; Count Lerma, Sheridan Block; Duke of Feria, Sidney Mather; Duke of Medina Sidonia, Henry Weman; Don Raymond de Taxis, Ernest Ward; Domingo, Clarence Handyside; Grand Inquisitor of Spain, Walter Howe; Officer of the Bodyguard, W. H. Gilmore; Page to the Queen, Margaret Kilroy; Page to the King, Florence Bradley; Elizabeth de Valois, Florence Rockwell; Duchess d'Alvares, Vivian Bernard; Marchioness de Mordicor, Alma Hathaway; Princess Eboli, Eleanor Barry; Countess Fuentes, Adelaide Nowak.

THE MARRIAGE OF WILLIAM ASHE.

Grace George and an efficient company gave a successful first performance at Newburgh, N. Y., on Oct. 24 of a dramatization of Mrs. Humphry Ward's "The Marriage of William Ashe." The brighter, happier and more sympathetic side of the character of the capricious Lady Kitty is emphasized. Miss George was greeted by a large audience, and the applause called her to the curtain after each act. Every period of Mrs. Ward's story is covered in the play, which is well played and artistically staged. The cast was as follows: William Ashe, H. Reeves-Smith; Geoffrey Cliffe, Ben Webster; Lord Parham, N. J. Constantine; Lord Grosvenor, Fred W. Sidney; Eddie Holston, Mortimer H. Weldon; the little Dean, Alfred Woods; Ludwig, George Franklin; Richard, Frank Wilson; Parkin, Cecil Kingstone; Giuseppe, John Carlson; Lorenzo, Richard Davis; Lady Kitty Bristol, Grace George; Lady Parham, Katharine Stewart; Lady Traverses, Maud Williamson; Mary Lyette, Davenport Seymour; Lady Grosvenor, Mrs. Reggie Carrington; Blanche, Leona Radner; Frau Ludwig, Justine Cutting; Anna Ludwig, Alma Mara.

PETER F. DAILEY TO STAR AGAIN.

Peter F. Dailey has been engaged by the Shuberts to star under their management in a new play to be called *The Press Agent*. The comedy is said to be exactly what Mr. Dailey, who will have the role of a theatrical advance agent with a "show" on his hands. The Shuberts expect to have a theatre for him before Christmas.

AMONG THE DRAMATISTS.

Mrs. Madeleine Lucette Ryley's new comedy, *Mrs. Grundy*, will soon be played at the Scala Theatre, in London.

The acting rights of Washington's First Defiant, a comedy by Charles Frederick Nieldinger, have been purchased from the author by the Samuel French Company, publisher.

Fitzgerald Murphy, who has been fighting pulmonary tuberculosis by living the natural and simple life on the desert outside Morris-town, Arizona, for the past six months, has so far improved in health that he sails from San Francisco on the steamer *Ventura* for Honolulu Nov. 2. He will spend the Winter in the islands.

TRIBUTES TO SIR HENRY IRVING.

Brooklyn Daily Eagle.

And he devoted his rare powers to something higher and broader than the art of acting. Booth and Jefferson were actors, each unapproachable in his line. They played the parts which they elected to play better than any other actors could have played them and they subordinated all other considerations to their individual work as artists. Irving's ideal was higher and broader than that. He saw the stage whole and he saw it as a temple of art, and not merely a treasury for the money changers. His actors called his theatre "The Cathedral."

Boston Globe.

Sir Henry Irving's death was a great shock to the many thousands who knew him only as he appeared on the stage, but it was as distinct a shock to other thousands as would have been the taking off of a great figure in the public life of the world. For Irving was not only an actor, supreme as he was in this character, he was unmistakably a public man, one whose interests and relations were contemporary and cosmopolitan.

Rochester Democrat-Chronicle.

The English-speaking theatre can ill spare such men at any time, but it is permanently the better, both actually and in the public esteem, for the work done in it and for it by Sir Henry Irving.

Louisville Courier Journal.

The death of Sir Henry Irving removes beyond all controversy the greatest of actors among English-speaking people. He has had no rival within his special sphere.

PROFESSIONAL DOINGS.

Harry Doel Parker will feature Walter Edwards in the dramatization of the Rev. Charles Frederick Goss' famous novel, *The Redemption of David Corson*, made by Lottie Blair Parker, which will be given for the first time at Plainfield, N. J., on Nov. 6. The cast includes Julia Marie Taylor, Mrs. Samuel Charles, Georgia Earl, Pearl Ford, May L. Bell, Elia Hofmann, Juliet Lear, J. P. Sullivan, Scott Higgins, James A. Nunn, Jay Mansfield, Lyman E. Hammond, William Lambert, William Payne, Joseph M. Lothian, A. Maxfield Moore, and Master Schwager.

Wallace Lockett has been recalled from the Lewis Morrison company to become a business agent for the Madame Modjeska company.

Charles M. Seay is back from his St. Louis engagement at the Garden Theatre. He closed there about the middle of September and visited his father, ex-Senator John J. Seay, at Illinois Plantation, his country home, near Rome, Ga. Charles enjoyed "possum hunting and eating" "ginsoms" for about four weeks. He is open for offers. Was principal comedian with F. F. Proctor Stock for 150 weeks.

Word comes from Toronto that E. S. Willard played *The Fool's Revenge* during the entire first week of his engagement to the largest receipts in the history of the house. Mr. Willard found the part of Bertuccio so exhausting that hereafter he will not attempt it more than two or three times a week.

Blanche Ring has engaged with Martin Beck for the leading role in *The Pink Husars*, that succeeds *The Land of Nod* at the Chicago Opera House. Mr. Beck is general manager of the Orpheum vaudeville circuit, but is also a partner of Kohl and Castle in the musical productions at the Chicago Opera House.

Charles Battell Loomis has completed arrangements for a joint tour of the country with Jerome K. Jerome, the English humorist. Their first appearance will be in Philadelphia on Nov. 10.

Channing Pollock's new play, *The Little Gray Lady*, will have its first presentation at Hartford on Nov. 20. The principals are Julia Dean, William Humphries, Dorothy Donnelly, Alice Leigh, and Edgar Selwyn.

Bernard Shaw has decided to make the first presentation of *Major Barbara* in America instead of London, and Annie Russell, who is to play the lead, will return at once to this country for that purpose.

Dustin Farnum was the guest of the Professional Woman's League at the meeting on Oct. 23. Mrs. Farnum is a member of the League.

Junius Brutus Booth, the son of Mrs. Agnes Booth Schoeffel, is starring through the English provinces.

SAID TO THE MIRROR.

HARRY DOLAN: "Will you correct a statement made in *The Mirror* by your Toronto correspondent that the benefit given by the Drake Stock company at the Coliseum was for the principals of *The Little Minister* company? It was not for the principals, but for a few extra people carried with the company."

X. Y. Z.: "All I want to express my appreciation of the article in *The Mirror* entitled 'Fund Needs.' As a faithful member of the Actors' Fund, having paid my annual dues almost since its beginning, I hope you will not think me presumptuous in calling attention to one or two points mentioned as a means of adding to the revenue—that is, the cost tax on all professional tickets. This fact was brought to my observation when I attended a matinee yesterday at one of the Broadway theatres. I enjoyed the courtesy of the management and the play was ready, but they were not asked for. It was one of the lesser successes and there were professionals all around me. I counted several dollars that might have resulted from the individual sale of only a dime. I have attended almost every annual business meeting of the Fund and remember the astonishment caused several years ago (I believe it was the first year's trial of the ten-cent tax) when the president announced that the enormous sum of \$40,000 came out of that paltry sum of ten cents. Now, my dear *Mirror*, to enforce this rule absolutely and rigidly is solely and only within the power of the managers. I am sure every self-respecting member of our profession, from the humblest to the bluest, will gladly and most willingly be taxed; in fact, the strict enforcement of the rule would to a large extent do away with the stigma of begging for favors that free tickets to outsiders; but as long as it implies, in fact, had I the power of the managers, I would tax not only professionals, but every single individual who enjoyed the courtesy of free tickets. I always have understood the way and wherefore of free tickets to outsiders; but as long as it seems to be an established custom the result of such taxation would probably be stupendous. I take the liberty to address these lines to the mighty *Mirror* in the hope that the managers will champion the Fund needs. It is, not only to me but to every professional, an 'oasis in the desert' when traveling and its articles are discussed in every company. The season is still in its infancy and now is the time to enforce the ten-cent tax in every place of amusement in the United States. Please excuse my assuming impertinence to dare dictate to such a body of men as constitute the board; it is only my earnest hope that such self-interest as the Fund and Home that prompts me, always regretting that as a medium salaried member of the profession I can do nothing more than pay my annual dues and the fore-said ten cents when demanded in the right form. Having the courtesy of my convictions I do not hesitate to sign my name, asking you as a favor not to make any use of it, as I am not in a position to incur the enmity of anybody connected with the profession that is broad and better to me. Hoping that this letter may, through the powerful *Mirror*, bear some fruit."

WILLIAM COLGATE: "In reference to the article on Sir Henry Irving which appears in *The Mirror* allow me to correct a slight error which occurs therein:—among the list of many notable actors under whom Irving served you give the name of E. H. Sothern. This, as you well know, should read E. A. Sothern—E. A. Sothern of Lord Dunsyre fame and not his son, E. H., who, it is needless to say, would hardly have shown any evidences of dramatic ability at the date mentioned."

GEORGE CONWAY: "There will be many of the rank and file of our profession who will regret to hear of the death of Sir Henry Irving. In the past eight years of his professional career he was the most thoughtful and generous man to members of his craft that I ever met. As many actors can verify, they were never denied admittance to his performances, even when seats were at a premium. To quote an instance: An actor friend of mine mailed him a request for seats and received no answer. But much to my surprise, a few hours before the performance for which he requested seats he received a telegram informing him that his letter had been overlooked and that by calling at the box-office he would find the tickets asked for. This actor had never met Sir Henry Irving. Would that we had many more such men."

JAMES W. HARKINS, JR.: "Please deny the rumor of my serious illness. I am downtown every day attending to business and am in my usual excellent health."

OBITUARY.

David H. Woods, who died at Coshocton, O., on Sept. 28, was born in Reidsburg, Pa., forty-two years ago. He was educated, with his only sister, at Mercer Boarding School, his father having been killed in the Civil War. On his reaching his majority and completing his education he bought a newspaper in Pennsylvania and conducted it for a while, but gave it up and entered the dramatic profession, remaining in it up to the time of his death, first as an actor and later as a manager of many companies. He was for five years manager of an associated with James B. Waite in his Eastern company, and later with other companies as manager. Last season he was manager of a Royal Slave company and had rejoined it for this season only a week before he died suddenly of asthma and apoplexy. Last Summer he was associated with George Beckwith in a moving picture show and for one Summer he was editor of the *Sandusky "Register"*. The funeral was held in Coshocton and burial was at Sandusky, O., in accordance with Mr. Woods' often expressed wish. He is survived by his wife, Georgia L. Woods, and his daughter, Jessamine Woods, who was formerly known on the stage as Baby Jessamine.

Harry P. Hogan, treasurer and business manager of the Bijou Theatre, Jersey City, N. J., died at his home in that city on Oct. 28 of locomotor ataxia. Mr. Hogan had been a sufferer for about five years, but the attack which brought about the end occurred two weeks ago, since which time he had been confined to his home. Mr. Hogan was very popular, had many friends and knew how to retain them. He was born in New York City in 1831 and entered the theatrical business in 1872 as property boy at the Old Bowery Theatre. Two years later he entered the variety business with his brother Gus, in a song and dance in the Happy Hotentots. Mr. Hogan sixteen years ago became treasurer and business manager of the Star Theatre, Brooklyn, for his brother-in-law, Colonel John W. Holmes, and he has remained in the Colonel's employ ever since. He is survived by a widow (Nellie Howard) and one son. The funeral took place Oct. 29 and the interment was in Greenwood Cemetery, Brooklyn.

Mrs. Marie Bingham, well known as a character actress, died suddenly of heart disease in the private hospital at 67 West Forty-eighth Street, New York City, on Oct. 26, where she had gone a week before to be treated for some minor ailment. She was the widow of William A. Bingham, who many years ago managed Booth's Theatre in New York and who directed the first American tour of Madame Modjeska. He also managed the Globe Theatre in Boston. Mrs. Bingham's kindly nature endeared her to her stage associates with whom she was very popular. Her last engagement was with Alice Fischer in *A School for Husbands*. She was forced to relinquish her part on account of failing health. She had previously been with William Crane in *The Spenders* and David Harum, and with Louis Mann in *The Beggar's Opera*. The body was taken to Fresh Pond, L. I., for cremation, where the services at the crematory were private. Mrs. Bingham leaves one daughter, Leslie Bingham, who also is well known on the stage.

On Thursday morning, Oct. 13, at 7 o'clock, Thomas Taylor, acting manager for John M. Hickey, of the tour of John Griffith in *Richard III*, was with paralysis at Ottawa, O. Unconscious and lying on a cot he was taken to the train with the company, and from that time he never regained consciousness. At Lima, O., Mr. Taylor was conveyed to the hospital. The first paralytic stroke had been followed by a second and third. At 10 A. M. death ensued. Mr. Taylor was in his seventy-fourth year. On Saturday, Oct. 21, the members of the company attended the funeral service, a portion of them afterward acting as pallbearers. The funeral took place at Lima. Mr. Taylor had formerly been manager, for some twenty years, of the Italian opera singer, Max Baerwald. He had also managed for years the tour of Madame Jannaschek, of John T. Raymond, and of Christine Nielsen.

Lewis F. Baker, brother-in-law of John Drew, died suddenly of heart disease in New York City on Oct. 26. He had been a sufferer from heart trouble for some time and it was owing to this ailment that he was obliged to retire from the stage last season, but his death was, nevertheless, unexpected. His last appearance on the stage was with Andrew H. Hiss in *The Duke of Killcrankie*. He was compelled to leave the cast soon after the beginning of the run, on account of throat trouble. He accompanied the Drews on the road, but became ill again in San Francisco and came East. For a number of years he had played a round of small parts in John Drew's plays. Mr. Baker was a member of the Lambs' and Players' clubs and was popular in both organizations.

George Harrison Harris, who died at Rahway, N. J., on Oct. 18, was born in New York City on Oct. 18, 1848. At the age of fourteen he became a drummer boy in the Fifty-first New York Regiment. In 1864 he was captured in one of the battles of the Civil War and was in Andersonville prison for four months. His first appearance on the stage was in 1870-71, with E. A. Davenport in *Damon and Pythias*. He next joined a stock company, which he remained for two seasons, and later he supported Adelaide Neilson in *Twelfth Night*. He had leading parts in *Othello* with Edwin Booth and with Barrett's company. He left the stage about three years ago, his last engagement being with William Oltner's Stock Service. The funeral was held in Rahway on Oct. 18 and burial was at Woodlawn Cemetery, Brooklyn.

Montjoy Walker, a well known comic opera comedian, died at Helena, Ark., on Oct. 27, and was buried from St. John's Church, that city, yesterday, Oct. 28. He was a son of the late Governor Walker, of Virginia, and had a brother living in New York City. His mother's home is at Elizabeth. Efforts to notify them have been unsuccessful. His last engagements were at the Hippodrome last Spring and with a high opera company last Summer. He recently joined the Howard Square Opera House, which he was in poor health, and placed in a sanitarium in Helena at the expense of the company in hope of partial recovery through rest and attention. Claude Winters, manager of the Grand Opera House at Helena, devoted himself constantly to Walker's comfort during his illness.

Mrs. Marie Le Roy, wife of E. M. Le Roy and a sister of Al. H. Wilson, died at Buffalo, N. Y., on Oct. 22, aged forty-nine years. Mrs. Le Roy made her debut as an actress in the stock company at the old Academy of Music, Buffalo, under the management of the Moore Brothers. Her last season was with David H. Higgins in *His Last Dollar*. She was well and favorably known as a character actress throughout the country. Burial was at Buffalo, on Oct. 23.

The Rev. William H. Bates, father of Villa Knox (Mae Bates) and Harry Bates, died at his home in Knoxville, Tenn., on Oct. 6, aged eighty-four years. The Rev. Mr. Bates was one of the best known Methodist Episcopal clergymen in Eastern Tennessee and was for twenty years had been presiding elder of the Knoxville circuit. He leaves a widow and four children.

Ellen Connors, wife of "Chuck" Connors, the noted Bowery character, died of tuberculosis at St. John's Hospital, in this city, Oct. 23. She appeared with her husband in dancing turns in *On the Bowery* several seasons ago.

Ida Sterling (Ida Brule), of the Irma Opera company died last week at St. John's Hospital, Joplin, Mo., after a short illness. She was taken ill at Webb City, Mo., and was removed to Joplin, where she lived only a few days. Blood poison was the cause.

Mrs. L. Hopkins, mother of Mrs. E. R. French and Frank Hopkins, manager of *The Little Sweden* company, died at Chicago on Oct. 1, of heart failure. She was seventy-one years old. Burial was at Bensenville, Ind.

Francisco Paria, a well known tenor, is dead at Milan of heart disease. He was fifty. In 1882-84 he took part in a great tour through South America, under Senor Cesar Caceres, a well known impresario.

Benjamin Cullen, of the Empire Theatre, Pittsburgh, and well known in theatrical circles throughout the country, died on Oct. 28 of pneumonia. He was formerly proprietor of a theatre at San Francisco.

Mrs. Mary F. McLoughlin, mother of Maurice E. McLoughlin, of *The Minors* staff, died at her residence in Brooklyn on Thursday last.

THE ELKS.

The Elks of Pottsville, Pa., will give an amateur minstrel performance Dec. 13.

The Elks at Tacoma, Wash., recently dedicated a fine three-story building. Their membership is over six hundred.

Huntsville, Ala., Lodge No. 698 has let a contract for the construction of the Elks Theatre and Home and construction work has begun. The theatre will cost nearly \$100,000 completed and will have a seating capacity of 1,200.

B. F. O. E. Lodge 367, of Victor, Col., gave a routine supper Monday, Oct. 10. A large sum was realized for the building fund.

ENGAGEMENTS.

Made by the Actors' Society: Pauline Roma, with Edward McWade in *Vaudeville*; Adora Andrews, with George C. Staley in *Vaudeville*; Angela McCaul, with Lawrence and Lancaster; Lawrence Edinger, with The Clansman; J. J. Farrell, with the *Legion Theatre*; Buffalo; May E. Abbey, with *The Shadow Behind* the Throne.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Vaudeville Managers and Agents, Attention!

MR. and MRS. HOWARD TRUESDELL and COMPANY

KEITH'S UNION SQUARE THEATRE, NOV. 6TH TO 11TH.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

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Keith's Theatre, - - - Philadelphia, Pa.	Moore's Theatre, - - - Portland, Me.
Keith's Prospect Theatre, - - - Cleveland, O.	Park Theatre, - - - Worcester, Mass.
Keith's Royal Princess Theatre, - - - London, Eng.	Grand Opera House, - - - Syracuse, N. Y.
Harry Davis's Grand Opera House, - - - Pittsburgh, Pa.	Grand Opera House, - - - Youngstown, O.
Chase's Theatre, - - - Washington, D. C.	

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"In a 30-minute skit of Arizona life entitled 'The Sheriff,' Mr. Day has realized more Arizona than did Augustus Thomas in a long play of that name—and I am reckoning Mr. Thomas as one of the few truly American dramatists. If Day doesn't wax too fat, Vaudeville will yet have its Kipling."—*ASTOR STAVANS, San Francisco Examiner.*
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CINCINNATI, O.—At the Olympic this week: Nina, ...

BOSTON, MASS.—At Keith's this week the Musical ...

PHILADELPHIA, PA.—Keith's New Theatre ...

KANSAS CITY, MO.—The Orpheum had its ...

ST. LOUIS, MO.—Standard Oct. 24: The ...

LOS ANGELES, CAL.—Orpheum (Clarence ...

PROVIDENCE, R. I.—Keith's (Charles ...

HARTFORD, CONN.—Polly Theatre (E. F. ...

TOLEDO, O.—Charlotte Townsend was the ...

DENVER, COL.—Orpheum week Oct. 22: ...

CLEVELAND, O.—Keith's Prospect Theatre ...

PITTSBURGH, PA.—Grand (Harry Davis ...

CINCINNATI, O.—The Padgett Ladies' Orchestra ...

LOUISVILLE, KY.—At Hopkins' week Oct. 22 ...

JERSEY CITY, N. J.—The High School Girls ...

ALBANY, N. Y.—Proctor's Theatre (Howard ...

INDIANAPOLIS, IND.—Grand (Shaefer ...

WASHINGTON, D. C.—Chase's Theatre for ...

BALTIMORE, MD.—At the Maryland ...

BUFFALO, N. Y.—Shaefer's week Oct. 22 ...

SAN FRANCISCO, CAL.—Orpheum Oct. 16-22 ...

OMAHA, NEB.—The week's bill at the ...

TORONTO, CAN.—Shaefer's Oct. 22-28 ...

FALL RIVER, MASS.—Casto (Al. ...

BRIDGEPORT, CONN.—Polly's (E. F. ...

LYNN, MASS.—Auditorium (Harry ...

NEW BEDFORD, MASS.—Hathaway's (The ...

QUINCY, ILL.—16-22: Tony Turvy ...

SCRANTON, PA.—Star (Al. G. ...

MEMPHIS, TENN.—Grand Opera House ...

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SYRACUSE, N. Y.—Grand Opera House ...

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NEW YORK

CLARICE VANCE.



Photo by Otto Sarony, N. Y.

The accompanying picture is a true likeness of Clarice Vance, the Southern singer, whose clever rendition of coon songs has won for her an enviable reputation. Miss Vance is a popular favorite in the principal cities in the United States, or wherever there is a vaudeville theatre of any importance. She is particularly a favorite with women and children, owing to the refined manner in which she sings her songs. Miss Vance recently appeared in all of the Percy Williams theatres and her success was so great that she was immediately engaged for return dates.

DOWN IN MUSIC ROW.

Zena Kiefe, who has become a popular favorite at Keith's Pawtucket house for her clever portrayal of child characters, has been engaged to appear at that house week of Nov. 6 with the Albee Stock company in No. 10000. Baby Kiefe will then begin a fifteen weeks' engagement on the Keith circuit, presenting her singing and dancing act and introducing two character songs, published by J. H. Remick and company, entitled "My Hindoo Man" and "Sympathy."

The Empire City Quartette (Messrs. Cooper, Tally, Cooper and Mayo) were retained for a second week by Oscar Hammerstein at the Victoria. They introduced for the first time "When the Mocking Birds Are Singing in the Wildwood," a new ballad of merit which is destined to become one of the substantial successes of the season.

Baby Ethel Schutte has closed with the Confessions of a Wife company to fill a number of weeks in vaudeville. She will use as a feature song "My Irish Molly O," by Jerome and Schwartz, and published by Jerome H. Remick and Company.

Verne Armstrong's "In the Valley of Yesterday" is attracting attention everywhere. Those who are singing it send in glowing reports of its success.

Mamie Harnish will leave this week for an extended Western trip. She will sing the new coon song, "Sympathy," by Kendis and Paley.

Ted S. Barron's newest song, "Danny," published by Leo Feist, is winning continued success. Jessie Mae Hall and her show girls in The Sweet Singer generally respond to three encores at each performance.

Short and Shorty are using "Starlight," "Keep a Little Cozy Corner in Your Heart for Me" and "The Leader of the German Band."

The "Church Parade," from The Catch of the Season, continues to be in great demand for dancing. Orchestra leaders claim that as a two-step it excels all others on the market.

Martha Briggs is singing "Starlight" and "Keep a Little Cozy Corner in Your Heart for Me."

Raymond Hitchcock was recently the recipient of some verses which were sent him by a Yale student, which are to be used in the melody of "And the World Goes On" on field day. Mr. Hitchcock recently appeared at New Haven, where the star and song were given an ovation. The compliment, great as it was, is no more than the authors, Lenox and Sutton, deserve, for they are both conscientious writers.

Jack Drislane, of Fitzgibbon, Morse and Drislane, at Pastor's recently, added "Paddle Your Own Canoe" to their act and won immediate success.

"The Tale of a Stroll," lyric by George Totter Smith, music by Byrd Dougherty, one of the features of The Wizard of Oz, is meeting with success, being sung to repeated encores at every performance.

The demand for slides of the following songs, "Down Where the Silvery Mohawk Flows," "When the Evening Breeze is Sighing Home, Sweet Home," "In the Valley That the Sunshine

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Dedicated to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 21 W. 34th St., N. Y. (Mayer Cohen, Mgr.)

Vol. II. New York, Nov. 4, 1905. No. 27

Regularly around the first of October, Chas. K. Harris' Office has a welcome visitor in MR. GEORGE GASKIN, as he is then about ready to open up his regular season in vaudeville. He generally first looks the ground over before selecting his songs, as he wants always to have "sure shots" when he opens. It makes no difference to him who publishes a song as long as he can make a hit with it, and for this season he has selected "WOULD YOU CARE," by Chas. K. Harris, and "CENTRAL, GIVE ME BACK MY DIME," by Joe E. Howard. It is safe to say that applause will not be lacking wherever Mr. Gaskin plays, whether over the Keith Circuit, the Proctor Cir-

cuit, or any of the vaudeville houses in and near New York which he plays every season. If you are a singer of ballads do not overlook "WOULD YOU CARE," the only ballad that can be sung by any and every singer, either concert, vaudeville or in a production where a good ballad is needed. It is the only ballad being sung and the only ballad being sold. Never since the days of "After the Ball" has there been such a demand for any song from the trade throughout the country as there is for this great song. If you have not had it, get it. You need it in your repertoire. Good songs are always hard to get. We are now ready to fill all demands for slides, so do not fail to write.

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"Never Leaves," and "Plain Little Soldier Man," is so great that Joseph W. Stern and Company find it difficult to supply their numerous friends. As soon as a new lot comes in the slides will be immediately shipped and all will be rewarded for their long wait.

Garrett J. Conchois, music publisher, of 41 West Twenty-eighth Street, whose home is in Rutherford, N. J., was found guilty on Oct. 25, in Special Sessions, of violating the trademark law.

The original Bootblack Quartette at Pastor's last week sang "Goodbye, Sis," "My Honey Lou," "Where the Southern Roses Grow" and "Keep a Little Cozy Corner in Your Heart for Me," and claim they are the best songs in their act.

Grace Garner, prima donna of the Society Belles, is scoring a success with the new song by J. J. Walker and Max S. Witt, entitled "I Like Your Way."

The offices of the F. B. Haviland Publishing Company are crowded daily with singers wishing to learn "You Don't Seem Like the Girl I Used to Know" and "Keep a Little Cozy Corner in Your Heart for Me."

Kathryn Miley is singing "Paddle Your Own Canoe," "Keep a Little Cozy Corner in Your Heart for Me" and "My Yankee Irish Girl."

Edward J. Henshaw, comedian with She Dared to Do Right company, has introduced "My Irish Molly O" with considerable success.

James O'Dea, who won distinction as writer of the lyric for the famous composition "Hiawatha," has again demonstrated his ability as a writer competent to set words to "tricky" melodies, having just completed two verses and a refrain for the newest composition by Neil Moret called "Silver Heels," which is as original in melody as the title is odd. Here is the first verse and refrain by Mr. O'Dea:

Where the corn flowers wave,
Once an Indian brave,
All unfettered by the white man's law,
Loved a pretty little Crowfoot squaw,
Just the sweetest girl he ever saw;
She was always coy to this Indian boy,
To his heart she didn't do a thing,
When the moonbeams on the river
Set the shadows all a-quiver,
Then he'd sing:
I love you, and you love me,
Pretty little Silver Heels;
I'll build you a big tepee,
If you will come and cook my meals,
Young chief's blue, and all for you,
Pretty heap be loveliest feel;
Don't be missing, heap much missing,
Silver Heels.

Guadie Nelson, with McFadden's Flats company, recently introduced the dainty serenade "Moonlight" and won instant favor with her audience.

Jessie Bartlett Davis only succeeded in finding a successor to "Oh, Promise Me," shortly before her death. She was featuring "When I Am Yours" at that time and the publishers, C. C. Pillsbury Company, Minneapolis, had reserved the singing rights for her. Her death has released the song, which the publishers are now sending out to those who use that style of song. It is now being featured with wonderful success by Angela May.

ENGAGEMENTS.

By Samuel Lewis, to support Mary Emerson to Will o' the Wisp; Edgar Morris, Marie Fails, Russell Clark, J. H. Desmond.

Lily Sinclair (Mrs. David Murray), for the Russell Brothers, to play the bell boy, Helen Houroun having retired owing to ill health.

Bert Flansburgh, by Brady and Griesmer, to play Lennox Sanderson in the No. 1 "Way Down East" company.

For Ireland, 1906, under management of Amelia Blumhagen: Joseph Allen, William Herbert, James Grant, Harvey Cassidy, Bartley McCullum, Harry G. Lonadale, Frank McDonough, F. X. Hennessy, Charles Lamb, Lois Arnold, Maggie Meyer, Kate Bruce, Ada Merseroun, Betty Barlowe, Little Clara Merseroun, Ann Hager, Ethel Ates, and Lisle Leigh.

Edward O. Sparks, by Hoss and Smith for Paul of Tarsus.

Frank Becker, as musical director with Funny Mr. Dooley.

Rose La Harte, by Thompson & Dundy, for prima donna at the New York Hippodrome.

Olive McVine, for the Proctor Stock company.

Horace Mitchell, by W. T. Keogh, as general stage director.

E. Trautman, as musical director for The Royal Chef company, and joined at the Garrick Theatre, St. Louis, Sept. 20, for the season.

Albert Farrington and Marie Clarice, for the leading juvenile parts in Other People's Money.

Nita Hendrix, with George Clark in Pudd'nhead Wilson.

Melville Hunt, for the Empire Theatre Stock company, Boston, Mass.

Cherishah Simpson, by John C. Fisher, for the principal boy part in Babes in the Wood.

Charles Van Dyne, with the Laura Willard Opera company, for the Marquis Inara in The Geisha.

Sam Robinson, by W. F. Smith, as business-manager for Wounded.

Made by the Actors' Society: Juliet Farish, with Edward McWade in vaudeville; Jack Dramer, James A. Dickson, J. Francis Kirke, Frank J. Hilton, and Virginia Cranna, with the Keyport Stock; Charles D. Herman, with Madame Modjeska; Thomas Mac-

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A Kaffir Idyl. New Style of Music. A Great Novelty.

ON A HOLIDAY

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Sweetest of all the songs of Sentiment, by Eddie Klein.

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A Raptorial Kid March Song, for which we have Slides.

ELEANOR

A Bouncing March Song, by the Authors of "Jolly Me Along." Slides if wanted.

Slides for "Baby Blue" and "Eleanor"; Orchestration for the others.

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SILVER HEELS

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YESTERDAY

I Won't Play Unless You Coax Me.

TO-DAY

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Only one country, only one flag—
Only one life to lose—
I never boast, I don't mean to brag,
But the Star-spangled Banner I choose.

I would gladly die to keep her floating high;
May our emblem in the dust ne'er drag;
"Columbia's" the Gem of the Ocean, forever,
Only one country, one flag.

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Charles A. Clark, for comedy, with the Calumet Stock company, South Chicago.

Lavinia Thomson, for characters, with the Calumet Stock company, South Chicago.

Clara Sibyl Bayers, for bravura and juveniles, with the Calumet Stock company, South Chicago.

Smith and Dele, and James Duffy joined the Dot Karrol company at Dover, N. H.

S. Goodfriend, to manage the company headed by Henry Woodruff and Edna Goodrich in The Genius and the Model.

Helen Trowbridge, by Holden Brothers, for Deserted at the Altar.

By E. A. Harrington for A Gentleman Burglar.

Rex Leslie Kingston, Edmund Barrett, Thomas Jefferson Hardy, Joe H. Lee, Tom Conrad, George Goodwin, Charles Tharing, Claude Morris, Gladys Lillian Montrose, Lottie Glenmore, Ethel Jordan, and Beatrice Harrington.

Ella Aubry, for the role of Tom Tom in Babes in Toyland.

Edmond Trout, with the Spooner Dramatic company.

Sumner Gard, by Liebler and Company, for Ezra Kendall's company.

Cecil Kingstone, by William A. Brady, for Grace George's company in The Marriage of William Asha.

Robert Mack joined the Happy Hoeligan company Oct. 20 to play the title-role.

Daisy Davis, for Walter Fessler's company.

Harry Mayes, to play the tenor role in The Yankee Consul.

Edith Blair, for The Gingerbread Man.

(Continued from page 8.)

1900

TENNESSEE.

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FAIR HAVEN. — POWELL OPERA
(John Powell, mgr.): Slaves of the Mines
ood co.; fair house. — KNIGHT OPERA H



J. Metcalf, mgr.: Turner's moving pictures 23, 24 pleasant light house.
HURLINGTON.—STRONG (Cohn and Grant, Inc. mgr.): Clyde Hilton, (trav.): Creston Clarke in Monsieur Beauchamp Oct. 23; a most finished performance; large and enthusiastic audience. Why Girls Leave Home 24. Wizard of Oz 25.
MONTICELLO.—BLANCHARD OPERA HOUSE (H. L. Blanchard, mgr.): Why Girls Leave Home Oct. 23; small house; good performance. Wizard of Oz 24. Buster Brown 25. Sunny South 7.
RUTLAND.—OPERA HOUSE (Boyle and Bremer, Inc. mgr.): Turner's moving pictures 23, 24 to good house. Wizard of Oz 25. Why Girls Leave Home 26. Wizard of Oz 31.
BELLOWS FALLS.—OPERA HOUSE (J. E. Brown, mgr.): Stetson's U. T. C. Oct. 23 to fair house. Why Girls Leave Home 24.
BRATTLEBORO.—AUDITORIUM (George H. Fox, mgr.): Monsieur Beauchamp Oct. 24. Mr. Clark scored good business. Two Orphans 5.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Charles I. McKee, mgr.): William H. Crane Oct. 18, 19 in The American Lord; fine performance to big business. Florence Davis 20, 21 in The Player Maid; good performance to fair house. Harry Beresford 24 in The Woman Hater; light business. Frank Decker 25 in The Office Boy (return engagement). Miss Bob White 30. Sherrill's pictures 31.—**BLISS THEATRE** (Charles I. McKee, mgr.): Black Crook 23-25 to capacity. Gay New York 30-4.

NORFOLK.—ACADEMY OF MUSIC (Otto Wells, mgr.): Professor Napoleon Oct. 18, 19 (local); excellent; good business. William Crane in An American Lord 18; good attendance; well pleased. Florence Davis in The Player Maid 17; fair house; good co. The Gelsa 20, 21.—**GRANBY** (L. Joe LeFischer, mgr.): The Black Crook 18-21 to big business; good. Daniel Ryan 23-25 in repertoire.
ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): The Office Boy Oct. 20 pleased good house. The Murray Comedy co. week of 23, pleasing nice business. Harry Beresford in The Woman Hater 25; excellent performance to fair business. The Murray Comedy co. 26-28.
NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Becker, mgr.): Gelsa Oct. 19; poor to fair house. Harry Beresford 21; good performance and business. Miss Bob White 26. National Stock co. 30-4.

COVINGTON.—MASONIC THEATRE (C. A. Cover, mgr.): National Stock co. Oct. 23-28 opened to large house; pleased.—**ITEM:** Tuesday night some one in balcony cried "Fire!" and members of co. with difficulty prevented disastrous stampede.
STAUNTON.—SEVERLY THEATRE (Borkman and Shultz, mgrs.): The Office Boy Oct. 23; large and well pleased audience. Miss Bob White 1. Paul Gilmore 11.
PETERSBURG.—ACADEMY OF MUSIC (Charles A. Bann, mgr.): Florence Davis in The Player Maid Oct. 23; small house; well pleased. Pauline Hall 9.

WASHINGTON.

COLFAX.—RIDGEWAY THEATRE (Lennox and Larkins, mgrs.): Jules Murry's co. in The Marriage of Kitty, with Alice Whelan in title-role, Oct. 17 to big business. Roselle Knott in When Knighthood Was in Flower 26. Patten and Perry 28. Madame Herrmann 1.
BELLINGHAM.—BECK'S THEATRE (A. C. Becker, mgr.): Miss Cohn Niblo in Dora Thorne Oct. 18; good show. Florence Davis in The Player Maid 18. The Mount 20; big business; play well received. The Tenderfoot 24. York State Folks 25. Madame Herrmann 26.
EVERETT.—THEATRE (Harry R. Willis, mgr.): Florence Roberts Oct. 21. The Tenderfoot 23. Madame Herrmann 27.—**PARLOE THEATRE:** Vaudeville.—**ITEM:** Commencing 23 vaudeville attractions only will appear at Central Theatre.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN THEATRE (L. M. Locke, mgr.): Buster Brown Oct. 20; fair house; pleased. Quincy Adams Sawyer 21; good co. and house. The Woman in the Case 23; crowded house; splendid. The Genius and the Model 27. John Griffith in King Richard the Third 30. Beauty Roberts in Way Down East 4. Paul Gilmore 1.—**AUDITORIUM** (W. E. Kenney, mgr.): Myrtle-Harder co. 16-21; played to large house all week. Plays: The Slave Girl, The Ways of Paris, The Quaker Tragedy, The Child of the Shum, The Deserter, and The Gambler. Howard-Dorset co. 23-28; crowded houses; excellent co. Plays first half week: Luncheon for Six, A Trip to Bombay, and Dad's Girl. Holy City 30. A Trip to Egypt 1. At Sunrise 4. Kirk Brown 13-18.

WHEELING.—COURT THEATRE (G. B. Franziska, mgr.): Mrs. Temple's Telegram Oct. 12 pleased good audience. Alberta Gallatin 14, with a good co., presented Cousin Kate to good business. Paul Gilmore 21. Quincy Adams Sawyer 23-25. Way Down East 27. Buster Brown 30.—**GRAND OPERA HOUSE** (Charles A. Finkler, mgr.): Two Johns 12-14. S. R. O. Murray and Mackey Stock co. 16-21; playing Beware of Men, Du Barry, Heart of the Blue Ridge, and Sherlock Holmes to S. R. O. When the World Sleeps 23-25. Big Hearted Jim 26-28.
HUNTINGTON.—THEATRE (C. C. Becker, owner and mgr.): George R. Howard in Luncheon for Six Oct. 14; mediocre, to fair business. Mildred Holland in The Triumph of an Empress 17; excellent, to good business. Sandy Bottom 21 pleased fair sized house. Myrtle-Harder Stock co. week of 23; opening play. The Slave Girl.—**ITEM:** C. C. Becker gave a banquet at the Florence 21 in honor of his birthday. Covers were laid for twenty-eight.

CHARLESTON.—BUREAU OPERA HOUSE (N. S. Burlew, mgr.): Howard-Dorset co. in repertoire Oct. 17-21. Plays: Luncheon for Six, Senator's Daughter, Waverley, a Family, and Dangers of New York. Sign of the Cross 23. John Griffith 31. Miss Bob White 3. The Fortune Teller 8. Paul Gilmore 10.
FAIRMONT.—GRAND OPERA HOUSE (E. F. Hartley, mgr.): Along the Kennebec Oct. 16; small house; fair co. The good performance; well attended. Buster Brown 28. To Die at Dawn 30. The Village Parson 1. Rudolph and Adolph 2. Humpty Dumpty 4.
BLUEFIELD.—ELKS OPERA HOUSE (S. H. Joffe, mgr.): Frank Deshon in The Office Boy Oct. 19. S. R. O. George R. Howard in Luncheon for Six Oct. 14; mediocre, to fair business. Mildred Holland in The Triumph of an Empress 17; excellent, to good business. Sandy Bottom 21 pleased fair sized house. Myrtle-Harder Stock co. week of 23; opening play. The Slave Girl.—**ITEM:** C. C. Becker gave a banquet at the Florence 21 in honor of his birthday. Covers were laid for twenty-eight.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Peck's Bad Boy Oct. 27. A Wild Goose Chase booked for 28 failed to appear or cancel. The Holy City 4. Lafayette Opera co. in The Mikado 1.
WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Harris-Parkinson co. Oct. 16-18; good performance and business. Sign of the Cross 21 pleased good house. Buster Brown 25. J. E. Todd co. 30-1. Sandy Bottom 2.
MANNINGTON.—OPERA HOUSE (J. M. Barack, mgr.): Along the Kennebec Oct. 17; performance and business good. High Old Time 18 failed to appear. Sandy Bottom 21. Holy City 24. Buster Brown 26. At Sunrise 28. Echoes from Broadway 30.
WELLSBURG.—BART'S OPERA HOUSE (W. F. Barth, mgr.): To Die at Dawn Oct. 23 pleased good business. Minelli Brothers 6-11. Welsh Prize singers 14. Empire Stock 27-1. Missouri Girl 4.
GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Alberta Gallatin in Cousin Kate Oct. 18 pleased good house. Sign of the Cross 18. Buster Brown 24.

WISCONSIN.

WATERTOWN.—TURNER OPERA HOUSE (William Bethke, mgr.): Hans and Nix Oct. 18; good house; pleased enthusiastic audience. Dora Thorne 22; fair co. and house.—**GRAND OPERA HOUSE** (Eugene Wardwell, owner and mgr.): Robinson Stock co. 22-25; fair co. to good business. Royal Entertainers, moving pictures 26-28. Dr. Christy Western Comedy co. 31. Little Minister 10.—**ITEM:** Newman's Theatre changed hands 27. E. A. Newman, the former owner, having sold the same to Eugene Wardwell. The opera house will be known as the Grand. All dates made by E. A. Newman will be honored by the new owner.
KENOSHA.—RHODE OPERA HOUSE (Joe Rhoda, mgr.): What Women Will Do Oct. 18 to good business; audience pleased. Dixon and Fields in Hans and Nix 22 pleased S. R. O. The Britt-Nelson Fight 25 to small house. Down by the Sea 25. Floradora 26.—**BLISS** (P. J. O'Brien, mgr.): Vaudeville daily to S. R. O. The Three Gardeners Children, William E. Cross, the Hamline, La Roca, Maybelle Gage, the White-Slides Traverly, Gibson and Nash, W. E. La Compt, et al.
BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Long Stock co. Oct. 16-21 to big house in Florence, The Slave Girl, and A Powerful Woman. Deserter at the Altar pleased good house 23. Schmitt and Mitchell Vanderville co. 27, 28.—**WEST SIDE VAUDEVILLE THEATRE** (Yacis and Maccham, mgrs.): Big business continues at this house this week. The Great Gai Woodford and Marlboro, J. J. Lucas, and Grace Wilson appeared.
MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.): Daniel Sully in Our Pastor Oct. 18; excellent, to good business. Floradora 28. Trilby 30. Frank R. Long co. 13-18. West's Minstrels 28.—

GRAND OPERA HOUSE (D. Dwyer, mgr.): All sides of life 23, 24. Down by the Sea 25. White Stock co. 15, 16. Bryant and Swain Vanderville 25. Sherlock Holmes 26.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): Daniel Sully Oct. 14; splendid; best of satisfaction to fair audience. The Show Girl 18; good co., audience pleased; small house. What Women Will Do 20. School Girl 24. School Girl 24; best of the season; splendid co.; full house. Britt-Nelson moving pictures 25. Down by the Sea 28. My Wife's Family 30.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): Porter J. White in Trilby pleased a fair house Oct. 14. Dan Sully in Our Pastor gave an excellent performance to capacity 15. Texas to a fair house 16; co. and performance were well received. Show Girl 19. Fantasia 24. School Girl 28. Floradora 28.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Dan Sully in Our Pastor Oct. 12; good satisfaction to fine business. R. E. Magnus Players in Wyoming 17 did not draw as pleased. The School Girl 23. Hans and Nix 24. Little Johnny Jones 26. Robert Mantell 28.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): The School Girl Oct. 23 to large and appreciative audience; co. gave good satisfaction; Carrie Reynolds as Lillian Leigh did fine work, and Robert White, Jr., as Sir Ormsby St. Ledger pleased very much. What Women Will Do 25. Floradora 26.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Hans and Nix Oct. 21; fairly good attendance. Holden Brothers Deserter at the Altar co. 22; good production and by a clever actor to S. R. O. Rose Mayo 25. Robert Mantell 29. My Wife's Family 2. The Little Minister 5.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Little Johnny Jones Oct. 25. Robinson Stock co. 26-28. Hair to the Hoorah 31. Isle of Bong Bong 4. matinee and evening. Sky Farm 7.

ANTIGO.—OPERA HOUSE (Max Hoffman, mgr.): Hans Hanson Oct. 17; very good co.; fair business. Ogden's Rip Van Winkle co. 20; good co.; small business. My Wife's Family 2. Waininger Brothers' Repertoire co. week 2.

WISCONSIN.—THEATRE (William C. Wing, mgr.): The Show Girl Oct. 18; fine; house good; pleased; Hilda Thomas as the Show Girl especially good. Floradora 25. My Wife's Family 28. Fant 2. Isle of Bong Bong 7.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The Show Girl Oct. 17; good house and satisfaction. What Women Will Do 22. Two crowded houses; good performance. Fantasia 25. School Girl 26. Floradora 27.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): The Show Girl Oct. 17; good house; good satisfaction. Waininger Brothers in repertoire 23-28. San Toy 30. Floradora 2. Daniel Sully 6.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Your Neighbor's Wife Oct. 17 drew a fair house. Texas 19 gave an excellent production to a small house; fine co. Daniel Sully 27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): What Women Will Do Oct. 19. Wyoming 23. Down by the Sea 27.

LA CROSSE.—THEATRE (Gage and Wohlbuter, mgrs.): The Sho-Gun Oct. 19, with Henshaw and Ten Brock, pleased large audience.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Stable and Fuller, Inc. mgrs.): Boston Oct. 14; fair production and business. Prince of Pilsen 21; excellent co.; S. R. O. May Irwin in Mrs. Black in Back 24. Haverly's Minstrels 27. The Girl from Kay's 28. Sweet Clover 7. Kiltie's Band 14.—**TURNER HALL** (H. A. Clark, mgr.): Ghosts 25.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Wolfie Stock co. Oct. 16-21 in Sewing the Wind, The Moonshiners, A Study in Scarlet, A Gentleman Burglar, Carmen, and Morning, Noon and Night; Hazel Kirk, matinee; an excellent co. to immense business.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): San Toy Oct. 19-21; enjoyable; S. R. O. The Girl from Sweden 25, 26. His Highness the Bey 30, 31. Daniel Sully 1, 2. Holy City 3, 4. Adelaide Thornton 6-4. Hermann 9, 10. Florence Roberts 13, 14.—**UNIQUE** (Nash and Burrows, props): Doney and Willard, Tom Hebron, Holmes and Deane, H. Legrenia 16-21 to good business.—**ITEM:** Beautiful new Opera House in course of erection at Niagara, Minn., owing to defective construction. Announced in local press that Orpheum Circuit management has purchased a site for a theatre to be erected on Lombard Street.—Friday, the day of Sir Henry Irving's funeral, was fittingly observed at Dominion. Manager Douglas having been a personal friend of deceased.
ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. S. Harkins Stock opened Oct. 19 in Darkest Russia to excellent business. Other plays: The Cowboy and the Lady and Gentleman Burglar. The King Edward Stock 2.—**YORK THEATRE** (R. J. Armstrong, mgr.): The Pauline Hammond Stock opened to good business in The Man from 'Prize 23 for a week of repertoire. Other plays: A Righted Wrong, Power of Gold, Gambler's Wife, Fate, Wedding, Mexican Outlaw, and Our English Cousin.—**QUEEN'S RINK:** Irish Guards' Band 24 (return); two performances.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. Lundy, mgr.): Melbourne MacDowell in Gismonda and La Tosca Oct. 11, 12; good support and played to good houses. On the Bridge at Midnight 13, 14; good; fair co. to top-heavy houses. Week of 14, Pollard's Juvenile Opera co. in A Runaway Girl, Pinafore, The Belle of New York, The Gelsa, 15. Gaiety Girl, and The Lady Slavey; excellent co.; crowded houses; Merle Pollard, aged eight, was the star of the co. Elsie Janis in The Little Duchess 23, 24; good play; fine co.; good houses.

LONDON, ONT.—GRAND OPERA HOUSE (John E. Turton, mgr.): The Stoddard Stock co. concluded a five nights' engagement Oct. 20 to light attendance. Joseph Murphy in Shaun Rhue and Kerry Guw 21 did his usual big business. Elsie Janis in The Little Duchess opened an engagement of three performances 22 to good business; the place was decidedly favorable impression, and Miss Janis, the star, shone brightly. The Sign of the Four 28. The Serio-Comic Governess 30. Her First False Step 31.

ST. THOMAS, ONT.—GRAND OPERA HOUSE (D. McIntyre, mgr.): Deserter at the Altar Oct. 17 pleased a good sized audience. Joseph Murphy in Shaun Rhue 24. Elsie Janis in The Little Duchess 27.—**BENNETT'S VAUDEVILLE THEATRE** (J. H. Alos, mgr.): Good performances given week 18 and great applause given by a large audience. Sign of the Cross 23. Charles Haight and Laura Deane, D's and D's, Horace Vinton and Eda Clayton, the Clarence Sisters, Bryant and Saville, moving pictures.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Brangan, mgr.): Elsie Janis in The Little Duchess Oct. 20; well received by a large audience. Pollard's Australian Juvenile Opera co. 23-25 opened to good house in The Gelsa. Rose Coghlan in The Duke of Killarankie 26. Merritt and Pritchard's Biography co. 27, 28. Professor Crocker's vaudeville 30-1. Nellie Branson in The Serio-Comic Governess 2.

QUEBEC, QUE.—AUDITORIUM THEATRE (F. X. Korman, mgr.): Professor E. R. Crocker's Trained Horses and Ponies drew fair houses Oct. 16-21. Paul Casanova's co. in French comedies and comic opera opened a two weeks' engagement 22 to a good house. This co. will not perform 25, on which date the Irish Guards' Band will give two concerts.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Deserter at the Altar Oct. 18; good production and business. On the Bridge at Midnight 16 pleased good sized audience. Sign of the Cross 23. Princess Chic 31. Rose Coghlan in The Duke of Killarankie 2. Elsie Janis in The Little Duchess 4.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. R. Brice, mgr.): Deserter at the Altar Oct. 16; excellent business. Joseph Murphy in Kerry Guw pleased a capacity house 23. Her First False Step 30. The Sign of the Four 31. Ben Hur 2. Gorton's Minstrels 7.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, mgr.): The Serio-Comic Governess Oct. 21; enjoyable performance; fair business. Joseph Murphy in Shaun Rhue pleased a good house. Elsie Janis in The Little Duchess 30. Rose Coghlan in The Duke of Killarankie 10.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Elsie Janis in The Little Duchess Oct. 24 filled the Opera House; good performance. Merritt and Pritchard's International Biography co. 25, 26, and matinee.

SHERBROOKE, QUE.—CLEMENT THEATRE (T. M. Clement, mgr.): Marks Brothers Oct. 21-22; good co.; excellent business. Rockwell's Sunny South co. 24 pleased good house. Professor E. R. Crocker's Educated Horses 25-28.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandeberger, prop. and mgr.): Joseph Murphy in Shaun Rhue Oct. 18; good house; performance appreciated.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (T. C. Johnson, mgr.): Joseph Murphy Oct. 19 to good business. A Bell Boy 25. Little Duchess 1. The Duke of Killarankie 3.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlap and Hatchcroft, mgrs.): Rachel Lewis Stock co. Oct. 21 failed to appear.

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